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#1232
June 27, 1997
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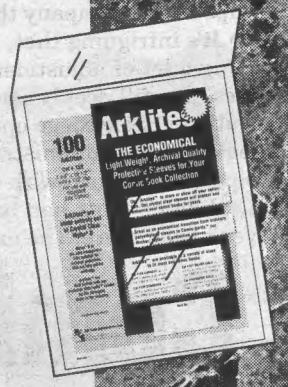

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This week in CBG

On the cover: Cross-country Comics

Many creators tour the country during the summer promoting their products, and this issue spotlights a trio of tours: The Trilogy Tour (Charles Vess, Linda Medley, and Jeff Smith), Neil Gaiman's promotions of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*, and Scott Adams' virtual tour. And we have the complete list of all the creator appearances we've received to date in our *Now Appearing* feature, which begins on Page 48.

Coverage throughout the issue.

Kirby art covers Verotik's 'Satanika' relaunch

A previously unpublished piece of Jack Kirby's art will be used as a variant cover for *Satanika* #8 when Verotik relaunches the series as a "mature readers" title later this year.

Page 56

Comics comings and goings

Wizards of the Coast has completed its purchase of TSR, *Strangers in Paradise* is leaving Image's Homage imprint, *A Distant Soil*'s first 12 issues are being collected, and Marvel has made Sullivan Graphics the exclusive printer of most of its comics.

Page 6

But I Digress by Peter David 82
Peter asks for respect for those who led the way.
Point of View by Mark Evanier 24
Mark reinforces his San Diego panel recommendations.
Tony's Tips by Tony Isabella 60
Tony turns his attention to *The Kents*.

Ad Information 81
CBG Calendar 62
Classifieds 74
Clipping Service 10
Comics Guide 66
Comics Trader 67
Cow-Boy 12
Miep & Patches 20
Now Appearing 48
Oh, So? 12
Retailer Directory 64
Showcase 44
The Spirit 72
Subscription Service 6
What, Where, and When Insert
Wolff & Byrd 80

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Editorial

By Maggie Thompson

➽ I just got another call mid-morning on Friday from someone wanting to know whether I had received his promotional packet. It's a reasonable request, but let me take this as a reminder to fill readers in once again on our work schedule here. The optimum time to get us to cope with queries is Monday afternoon through Tuesday afternoon.

But by Friday morning, we're in the final, frantic stages of getting the issue out. I'm computing how much work there is left to do and whether there's still some necessary art we don't yet have. Michael is trying to wrap up call-backs from news sources. Brent is laying out pages. Joyce is designing the two-page spread of ***CBG***'s weekly calendar. John is either up to his neck in ***Comics Retailer*** or busily designing some fancy layout for a pet project.

None of us, in other words, can handle non-deadline communications on Fridays. But everyone *else* in the comic-book field is apparently wrapping up the week and eager to wind down toward the weekend with a chat. We're always eager to talk to folks — but, if the talk isn't urgent, Friday's not our best day to indulge ourselves.

➽ Touring, touring, touring: Creators are touring the country this summer to help shops inform their customers about neat projects they might want to buy.

Check out not only tour articles in this issue but also our every-issue "Now Appearing" feature. Every upcoming listing we've been sent for that feature is on Pages 48-50 in this issue. (And if you're a store owner arranging a creator appearance or a creator involved in such an event — and you don't see the listing there, make sure we know about it as soon as possible — along with the name, full address, and phone number of your store.)

And, hey, we get a fairly constant stream of calls around the year from folks who want to know when the next big or small con is in their area. When we get those calls, we make it a point to check our own *What, Where, When* quarterly calendar insert. I just thought I'd remind you to do the same; a marker in the issue, so you can find it readily from all the issues you store so carefully on your shelves, should do the trick.

You *do* store all your back ***CBG*** issues carefully on your shelves, don't you? (Which reminds me that we're continuing to brainstorm a piece on comic-book storage. Sooner or later, we're going to put together a piece featuring a variety of approaches toward comics and collectibles storage. I've already discussed Lucite cases and other display set-ups with a company that manufactures such custom items.)

➽ It's intriguing that, while a lot of companies involved in the comics industry are making a lot of adjustments to keep up with changes in the marketplace, those companies are still deeply committed to comics. More than a month before Comic-Con International: San Diego opens, I got a call from someone who had been unable to reach a dealers' room administrator to see whether he could arrange a spot. I helped put the two parties in touch with each other — but I had to tell the would-be exhibitor that all the exhibitor spots had been reserved long ago. (And I should mention for those who haven't been there: The exhibit hall is *huge*.) See you there?

Coming up in CBG

#1233 — July 4

Fan Awards Results
featuring
• The winners in our annual balloting.
• The wrap-up of our Independents price guide (T-Z).
Ships June 17

#1234 — July 11

Major Bummer
featuring
• DC's newest reluctant hero.
• An advance look at *Shi: Heaven and Earth*.
Ships June 24

#1235 — July 18

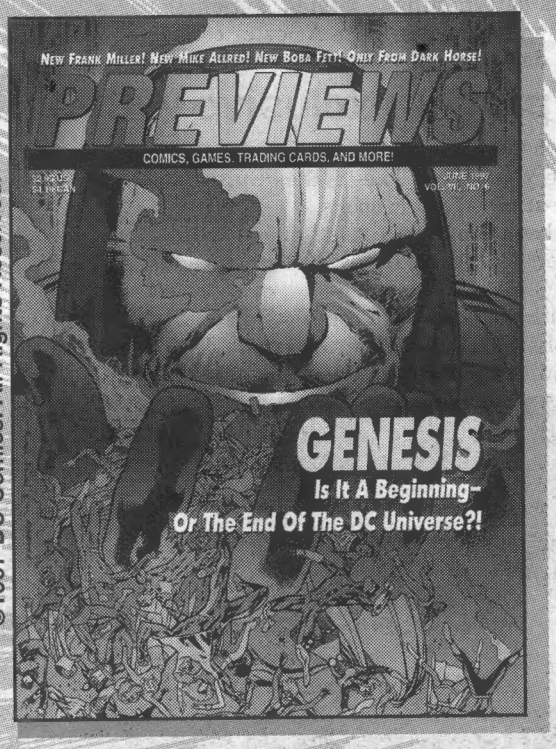
Usagi Yojimbo
featuring
• A talk with Stan Sakai.
• A preview of *Tzu the Reaper*.
• The Hulk's TV appearances.
Ships July 1

#1236 — July 25

Comics for Girls
featuring
• Commentary by Trina Robbins.
Ships July 8

And coming up in the weeks ahead:
#1239 (Aug. 15) — *Spawn*: What follows the movie?

In The Beginning There Was...Genesis!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Or The End Of The DC Universe?!

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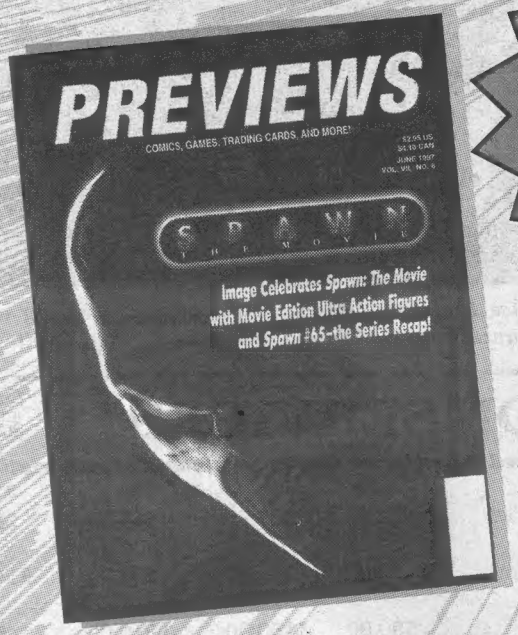
Get ready for the crossover event of the summer as **DC Comics** unleashes **Genesis!** Darkseid is on the rampage and it's going to effect every book in the DC Universe! On the back cover, it's **Spawn: The Movie!** Take a look as the hell-bound demon gets ready to attack the silver screen! Yow!

If You Miss *PREVIEWS*, You'll Miss:

- A chat with **Rikki Rockett** and the rest of the boys from **No Mercy** comics!
- A **Parting Shot** written by **Fantagraphic's** publisher **Gary Groth**
- The chance to win killer **Spawn** prizes in celebration of HBO's new **Spawn** animated videos!

Special *PREVIEWS* Comics:

- **Usagi Yojimbo** from **Dark Horse Comics** emerges from the ashes ready to fight for his life.
- It's a heaping helping of lunacy and straight out goofiness from **The Mask** from **Dark Horse Comics!**
- Plus, a special preview of **The X-Files** from **Topps Comics!**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'Strangers in Paradise' leaves Homage Comics

Terry Moore has announced that *Strangers in Paradise* will leave Jim Lee's Homage Comics in September. Moore's critically acclaimed series had joined *Kurt Busiek's Astro City* and James Robinson and Paul Smith's *Leave It to Chance* to launch the Homage Comics line-up last fall.

"It's been an honor to be a part of the Homage group," Moore said. "There is no question that *Strangers in Paradise* has benefited from this association. But I designed *SIP* to be my sole means of creative output, and right from the beginning I knew I would self-publish. Fortunately, things worked out well for me, despite the industry challenges.

"When Jim invited me to join Homage, I was looking for a way to handle my increased activities, and his offer was perfect. I even had the opportunity to explore some ideas while I was with Homage, such as color and guest art by the main man himself! The whole experience has been wonderful, and the people couldn't have been nicer, but I learned a lot about what *SIP* means to me and I know now that *SIP* works best if I keep it personal and direct, from my hand to the reader. That's why I decided to stop working in color and that's why I'm taking *Strangers in Paradise* back to Abstract Studio."

Lee said, "I'm sad to see *Strangers In Paradise* go, though I understand Terry's reason for it and respect his desires. It was great to have *SIP* as part of our starting line-up, and I believe Terry helped us as much as we helped Terry. But, ultimately, what the Homage Comics line is about is creators determining the futures of their own comic books, and Terry has made the decision that only he can make. We all wish him the best, and I know I'll keep reading *Strangers in Paradise* as long as he produces it."

Homage will publish its last issue of *SIP* in August with #8, which, Moore said, contains a major revelation and a cliffhanger.

Abstract Studio plans to continue the series and current story arc, uninterrupted, in September with issue #9.

A poster commemorating the Homage series will be available in August.

Wizards of the Coast completes purchase of TSR

Wizards of the Coast announced June 3 that it had completed the acquisition of TSR which had begun in April, when the leadership of both companies had signed a letter of intent.

Both companies are privately held, and the financial terms of the deal are not being disclosed. According to Wizards of the Coast's announcement, a product and employee integration plan is still being developed.

Wizards of the Coast posted a survey on its website <www.wizards.com> offering gamers the chance to comment on the TSR purchase and offer suggestions as to what Wizards should and shouldn't do following the acquisition.

New trade paperback gathers 'A Distant Soil'

The first 12 chapters of *A Distant Soil* will be collected in a 240-page trade paperback scheduled to ship in August.

Creator Colleen Doran said that the science-fantasy tale of the ascension of a 15-year-old girl to the head of an alien religious dynasty "really is a graphic novel. It is very complex and passionate and full of political intrigue. I'm very pleased that many of my readers are science-fiction and fantasy fans who have never read comics before."

A Distant Soil: The Gathering brings together issues of the series from before it was picked up by Image Comics. Doran said these back issues will be allowed to go out of print now that the collected edition is available. "The new graphic novel is an economical, convenient format for retailers to carry the story without having to juggle dozens of back issues," she said.

The new book will feature an introduction by Neil Gaiman, a never-before-published *A Distant Soil* short story, and additional story pages. Doran will provide a new painted cover. The book's cover price of $18.95 means "it is less expensive to buy the graphic novel than it is to buy back issues at cover price," said Doran. "Of course, you have no chance finding most back issues at cover price, anyway, so the graphic novel is a good deal."

Marvel signs printer exclusive with Sullivan

Marvel Entertainment has signed a commercial printing contract with Sullivan Graphics extending to the year 2000. This makes Sullivan Graphics the exclusive printer for Marvel's saddle-stitched comic books.

Sullivan Graphics has been building a relationship with Marvel for seven years, and an estimated 80 million Marvel comics will be produced in Sullivan's Sylacauga, Ala., plant in 1997.

"We are very pleased with our long-term relationship and partnership with Marvel Entertainment," said Stephen M. Dyott, chairman and CEO of Sullivan Communications, parent company of Sullivan Graphics.

Marvel Comics Executive Vice President Shirrel Rhoades (left, wearing a Silver Surfer tie) and Sullivan Communications CEO and Chairman Stephen Dyott.

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Independent Comics NEWS

Ground Zero

Mike Wolfer's *Widow* series has relocated from Wolfer's own Ground Zero Comics to Avatar Press. The title is scheduled to relaunch in September with *Widow* #0, but, prior to that, the character is slated to cross over with Avatar's Pandora. Widow will be brought into the Avatar universe in *Pandora: Demonography* #3 (scheduled to ship in June), which will set the stage for *Pandora / Widow: Caught in the Web* #1 (scheduled to ship in July)

Avatar Editor in Chief **William Christensen** said, "Both Mike and his character Widow are a perfect fit for Avatar. She's a cutting-edge character with mainstream appeal, and that's exactly the kind of title we are interested in publishing at Avatar."

Wolfer said *Widow* #0 will bring new readers up to date with the series and will answer a question he said long-time readers have been asking: "Will Emma and Drew ever be reunited?"

Scheduled to ship in October is the first issue of a three-part monthly mini-series, *Widow: The Origin*. The first issue will be a revised retelling of the character's origin, including 10 new pages, while the final two issues will feature all-new material. The new origin will be presented, as originally seen, in Wolfer's "cinegraphic" storyboard format.

Bolt Entertainment, which owns the licensing rights to Widow, has close ties to Avatar Press, according to Wolfer. Bolt is scheduled to release a Widow action figure and a Widow trading-card set later this year.

Wolfer said, "With Avatar's publishing involvement I can again devote most of my time and energy to writing and drawing."

According to Wolfer, there will be life after *Widow* for Ground Zero, the company he started in 1992. It will continue to publish **Dan Parson**'s *Harpy* and **Mitch Byrd**'s *Penny Dreadful*. On Ground Zero's schedule for 1998 is *War Monsters*, an all-ages Wolfer title featuring the return of the cast and crew of the *Daikazu* series.

For Caliber's new *Untouchables* title, writer **Joe Pruett** and artist **John Kissee** have envisioned the ideal environment for Ness' gangbusters: an alternate history in which Prohibition not only never ended but was extended to forbid tobacco and firearms, while gambling was legalized. In this eternal "Roaring 20s," a new group of Treasury agents is formed and code-named The Untouchables.

Pruett said, "I've always been a huge fan of the classic gangster movies and that era in general. I love the clothes, the tommy guns, the cars, the atmosphere."

Adding to the atmosphere will be a series of covers by **Michael Kaluta**. The 32-page monthly black-and-white title is scheduled to ship in August with a price of $2.95.

Claypool

Deadbeats begins a new format of "single-theme" issues with issue #26, scheduled to ship in September. "The Southland Family Saga" tells how the mayor's son Southie became a surly vampire. The 32-page, black-and-white title by **Richard Howell** and **Ricardo Vallagran** is priced at $2.50.

Raven

Raven Comics is scheduled to launch a 12-issue fantasy limited series called *Faerie Codex* in July. The series follows two separate stories: "Talisman" by **Kevin Freitas** and "Twilight" by **Michael McIntyre**.

In "Talisman," a "quasi-elf" protects the universe with a talismanic toothbrush. In "Twilight," a band of elven adventurers are hunted by robots.

Rip Off Press has announced that *The Fabulous Furry Freak Brothers* #13, scheduled to ship in September, will feature material from the long-out-of-print *Thoroughly Ripped* paperback. The negatives for the book were lost following its second printing in 1982. The issue is also scheduled to include new and retouched material by **Gilbert Shelton**.

Sleeping Giant

A new one-shot *Death by Chocolate* tale is scheduled for August. *Sir Geoffrey and the Chocolate Car* is described by creator **David Yurkovich** as a mixture of "alternative science fiction, canine capers, detective fiction, and a touch of (quite literally) **Ernest Hemingway**." Scheduled for October is *Death by Chocolate: The Broccoli Agenda*, a story of super-heroics and gangsters that, according to Yurkovich, explores *Goodfellas* territory.

Yurkovich's eccentric super-hero series *Threshold* is scheduled to return in December with *29 Epilogues*, a one-page story with many pages of epilogues.

Hong Kong action-movie star **Jackie Chan** has become the protagonist of a comic book from Topps. *Jackie Chan's Spartan X* (32 pages, $2.95) is a six-issue mini-series that features Chan as a hero for hire. In issue #2, scheduled for June, Chan is involved in a helicopter chase, as he continues his quest to assemble the five pieces that make up "The Armour of Heaven." The title is written by **Ric Meyers** and **Michael Golden** and drawn by Golden and **Armando Gil**.

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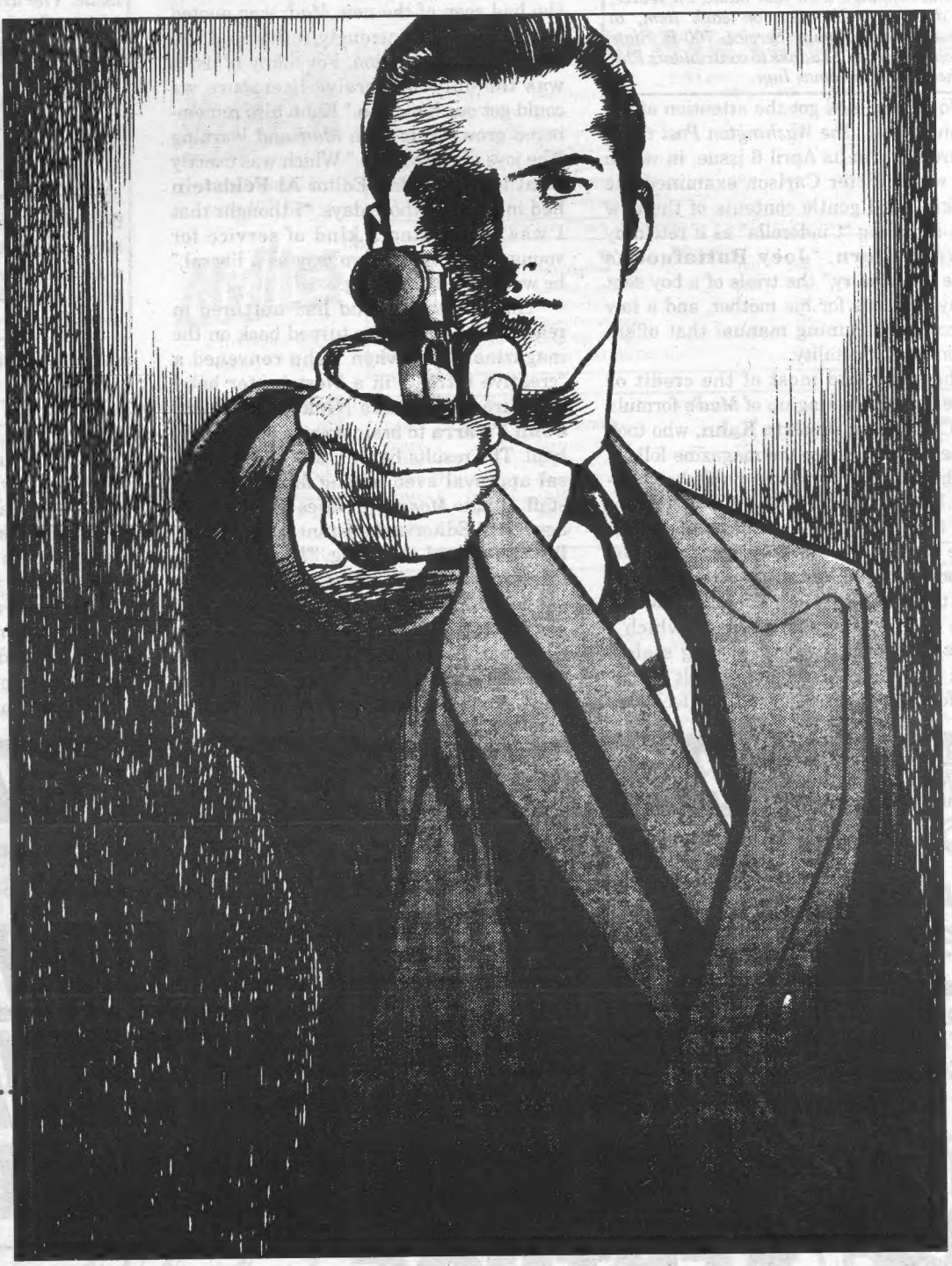

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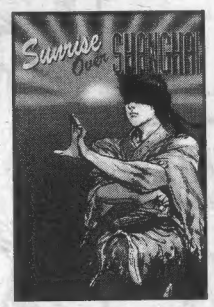

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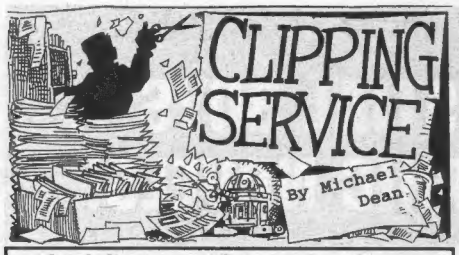

Send clippings, with your name, the source, and date of publication on each item, to Michael Dean, Clipping Service, 700 E. State St., Iola, WI 54990. Thanks to contributors Phil Wagner and M. Thomas Inge.

Mad's new look got the attention of the national press. *The Washington Post* ran a feature story in its April 6 issue, in which *Post* writer Peter Carlson examined the less kind and gentle contents of the new *Mad*, including "Cinderella" as if retold by **Howard Stern**, "**Joey Buttafuoco**'s Guide to Chivalry," the trials of a boy sent to buy tampons for his mother, and a law enforcement training manual that offers tips on police brutality.

The story laid most of the credit or blame for the shaking up of *Mad*'s formula on DC President **Jenette Kahn**, who took on the job of running the magazine following the death of longtime publisher **William M. Gaines** in 1992. "A woman running the bible of the adolescent male," wrote Carlson. "It was a little scary for the bad boys." Kahn, however, encouraged the boys to be badder than ever. "It had become in many ways formulaic, which I guess is another way of saying stale," Kahn was quoted as saying. "It felt friendly, it felt comfortable, but it didn't feel edgy or controversial at all."

Controversy has been a nearly constant companion during *Mad*'s long history, as several sources pointed out. Carlson wrote, "*Mad* did for the '50s what **H.L. Mencken** did for the '20s — satirizing the age with a rambunctious, intoxicating gusto." *Completely Mad* author **Maria Reidelbach**, who told Carlson she liked most of what she had seen of the new *Mad*, was quoted as saying, "*Mad* strongly influenced the 'baby boom' generation. For many of us, it was the only subversive literature we could get our hands on." Kahn also remembered growing up with *Mad* and learning "the joys of subversion." Which was exactly what longtime *Mad* Editor **Al Feldstein** had in mind in those days. "I thought that I was performing a kind of service for young people in my own way as a liberal," he was quoted as saying.

The subversion *Mad* had nurtured in readers like Kahn was turned back on the magazine itself, when Kahn convened a "creative retreat" in a Westchester hotel and directed Editors **Nick Meglin** and **John Ficarra** to brainstorm a major overhaul. The results haven't met with universal approval even among *Mad*'s current staff. "I hate *Monroe* [a series about a teenage boy]," Editorial Assistant **Amy Vozeolas** was quoted as saying. "This is just alienating our female audience. To me, going out and buying your mom tampons — I just don't find it humorous."

A feature on *Mad*'s makeover in the April 11 *Dallas Morning News* skipped the *Post*'s review of *Mad*'s subversive history, instead, drawing comparisons to "this era of *Married ... With Children*, *Def Comedy Jam*, **Dennis Rodman** and all the rest." Though the article clung to a middle ground, concluding "some things work and some don't," writer Michael Precker's identification of Kahn as the head of DC Comics who "helped kill off Superman and bring him back in a garish silver costume," was not calculated to inspire much sympathy.

But the new *Mad*'s most damning critic has to be longtime contributor **Jack Davis**. Quoted in both articles, Davis said he felt the magazine had gone beyond "edgy" and into the realm of the "ugly." Carlson quoted Davis as saying, "To me it got a little raunchy. They started coming out with the nasty stuff. I mean the sexual stuff. I don't think you have to be dirty to be funny. At the old *Mad* we were lampooning but we didn't get vicious." Davis, 71, had been with the magazine since its first issue but said he has left it for good. "I started with *Mad*," he told Carlson. "I grew up there. I'd love to be in there — but not the way it's going." Meglin and Ficarra told the press they were pained by Davis' rejection of *Mad*'s new direction, but, Meglin told Precker, "For us to be able to dish it out, we have to take shots ourselves."

Yellowed Journalism

On the occasion of *Mad*'s 25th anniversary, *The New York Times* ran a tribute feature written by Tony Hiss, Sheldon Bart, Alice DeLury, Peggy Rose, Sarah Paley, and Jeff Lewis. The feature was picked up by the *San Francisco Sunday Examiner & Chronicle* for its Aug. 7, 1977 issue. The article began with a montage of 1950s flashbacks, as budding underground cartoonist **Bobby Crumb**, *Playboy* editor-to-be **Billy Hellmer**, and future Firesign Theatre member **Phil Procter** each anxiously awaited the latest issue of the new *Mad* comic book. What was the message this publication delivered to these soon-to-be-influential members of the baby boom generation? "Month after month and issue after issue, *Mad* in a relentlessly good-natured way that was never angry but never let up, told us that everything was askew, that advertising lied, that television and movies lied, and that adults, in general, when faced with the unknown, lied," the authors wrote.

The feature recounted how **Harvey Kurtzman** had come up with the concept for *Mad* while recovering from a case of jaundice he had contracted during his tour of duty on *Two-Fisted Tales* and *Frontline Combat*. The humor title lasted only three years before its change from a comic book to a black-and-white magazine resulted in the first "new *Mad*."

The *Times* writers remembered with fondness Mad's refusal to be respectable long before its most recent bout with controversy. "*Mad*'s consciousness of itself, as trash, as comic book, as enemy of parents and teachers, even as money-making enterprise, thrilled kids," they wrote. "Kids could tell, right from the beginning: *Mad* told the truth."

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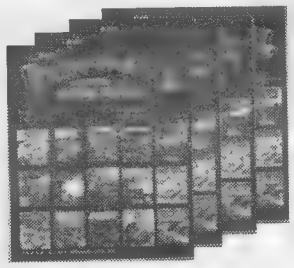

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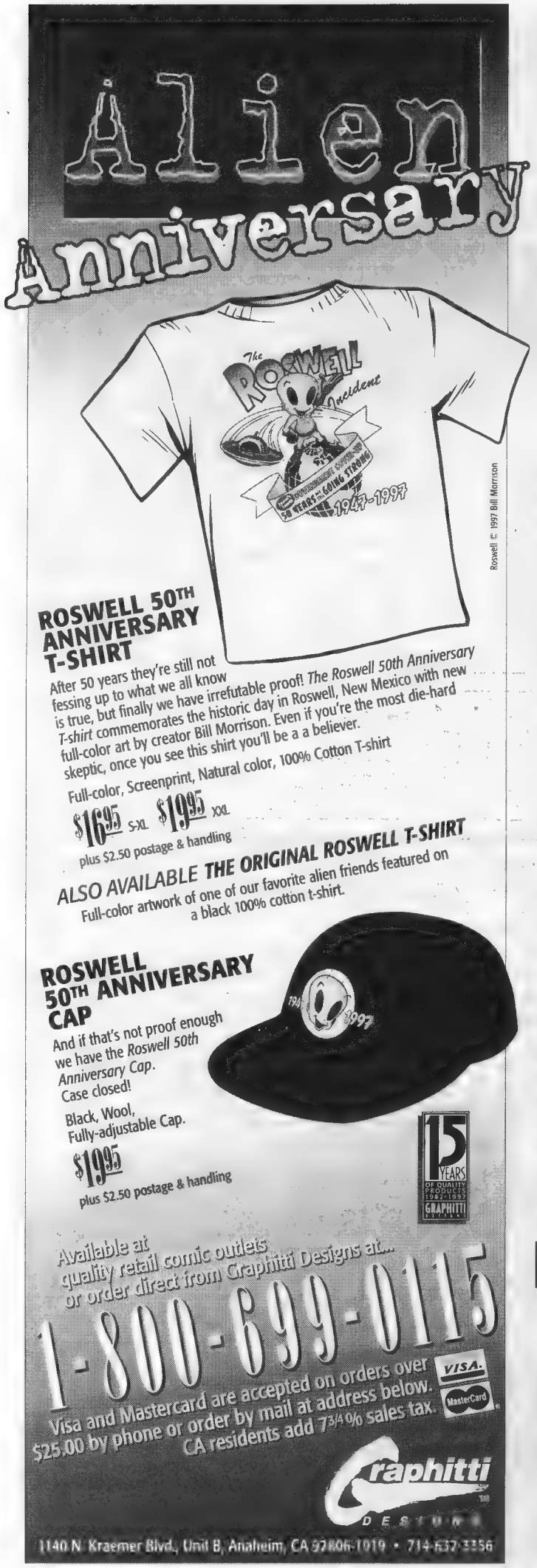
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Andrew Wiernicki
Illustrator
5 Davis St.
Taunton, MA 02780

I first met Lou Stathis at a convention in New York about four years ago. At the time, I was struggling to get into the comics field. I had spent the day showing my work to as many editors as possible and getting the usual responses: "This is great stuff; I'm sorry I can't use you right now, but please keep in touch." "Wonderful stuff; you should be working." "You're in the ballpark but you're in the cheap seats." "You've got a lot to learn before we could even consider you."

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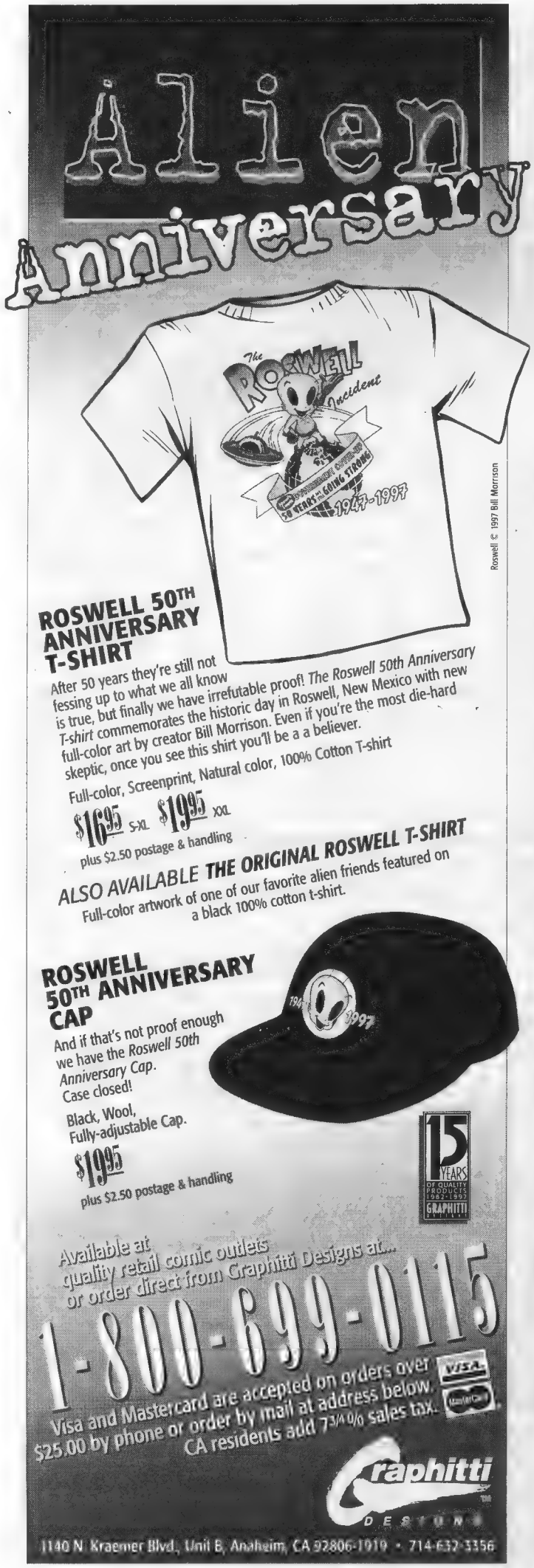
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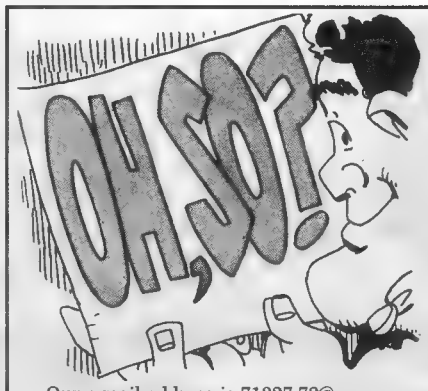

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Letters will be edited and may be cut due to length and other considerations. Responses to *Oh, So?* will be in first person, and — unless otherwise identified — will be by Maggie Thompson. Other respondents are signified by their initials:

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JJM: Associate Editor John Jackson Miller
JG: Associate Editor Joyce Greenholdt
MD: News Editor Michael Dean

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Andrew Wiernicki
Illustrator
5 Davis St.
Taunton, MA 02780

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Oh, So? From Page 12

that our gross pay is what we pay taxes on. That's not the case. Most of the writers I know have a home office set up and are deducting portions of their rent and utilities as reasonable business expenses.

• He speaks of Peter David's reasons for writing as much as he does as if it was simply that Peter needed the money to make ends meet. Trust me, Peter David is not living close to the poverty line. I won't claim to speak for Peter, but, if I had to voice a suspicion coming from knowing him, I'd say that he writes so much because he likes to write. He has walked away from high-paid writing assignments and takes ones he likes even when the pay isn't huge. For example, he makes not a cent from all the words he writes for ***CBG*** every week; his pay for that goes straight to charity.

• I'm not sure where he comes up with "there are probably 10 or 15 artists vying for one position for every writer vying for a writer's position." While I cannot disprove it, I will say that it doesn't at all accord with my own experience. Many people seem to think that they can write, and, in addition to all those striving for professional status who are eager for assignments, there are many comics writers who would like to be doing more work (me included).

There are a lot of aspiring comics creators who have unrealistic expectations of and mistaken beliefs about this field. It doesn't help matters to spread such misinformation.

Steven Fears
909 Lakecrest Dr.
Moore, Oklahoma 73170

June 19 is the birthday of Julius Schwartz. Let me, along with many, many others wish him the best of birthdays! He will be a wonderful 82. I feel that he is still one of the direct connections to the Golden Age of comics, starting the Silver Age and setting the tone for the future of comics. He is the best spokesperson for DC and the industry. He is the definitive ambassador of the comics. If not for him, many of us would not have the love for comics that we have. He began his contribution to the comics Feb. 23, 1944, and still gives of himself at many conventions throughout the year. It's always an honor and a pleasure to see him whenever and wherever possible. Here's to you, Julius Schwartz. Happy Birthday! May you have many more.

CBG's salute to Memorial Day and the men and women who have served with the military was wonderful. Comics have done a lot to show war, in good and bad lights, but it is important that we remember those who gave their lives. They deserve our respect and prayers.

I would like to direct a few questions about Wayne Vansant's second series, *Days of Wrath*. I followed the first series, *Days of Darkness*, and loved it. When the second series was being published, I read it with the same enthusiasm. However, when Apple Comics ceased publishing, I was really disappointed in that I only had gotten to the fourth issue. What happened? Did you ever finish the last two issues? I'm still dying to find out how it ended. If you're reading this, let me know how the series ended. Will you ever do another? The storylines in both series were absorbing. I'm sure that I'm not the only one wanting to know how *Days of Wrath* turned out. Will we ever see the last issues in print? Hope so!

Help! I need a copy of *Superman* #122 from a few months ago. Somehow, I missed it.

[As far as we've been able to determine, ***Days of Wrath*** *ended with #4, dated June 1994.]*

Michael W. Skidmore
3631 W. Eddy
Chicago, IL 60618

Really enjoyed the war comics issue. I feel lucky to have never really been directly affected by any war. I know no one personally who served in the Vietnam war, and I turned 18 in 1979, so I missed it by around four or five years, thank God. I really don't remember paying attention in grade school to the news of the war going on; I guess when you are 12 or so it doesn't matter. I *do* remember getting worried in 1979 — Iran took the hostages, Americans were being killed in El Salvador, and Russia invaded Afghanistan. When the U.S. government re-enacted the Selective Service registration, we were convinced we were going to fight somewhere.

None of my relatives fought in World War II. My grandfather was in WWI; I never met him, and in the only picture I ever saw of him, he was in uniform. So, of course, I told all my friends he was a war hero; it turns out it was partially true. He was decorated after suffering a serious injury in a mustard-gas attack while delivering orders on the front line. But, due to his injury, he was permanently disabled and couldn't work. Which in turn led to a drinking problem. He ended up being killed by a garbage truck after falling asleep in an alley after a night of drinking.

The TV show *Combat* is one of my all-time favorites. It also showed the horror of war, young men being killed, men who had no idea they were brave until that certain moment. They used a lot of close-up facial expressions to try to show just how horribly the things they had to do affected them. I'm sure due to the time the show was made that a lot of the actors had served in WWII. Kubert's quote, "Guys who were in situations where they showed bravery had not selected that kind of situation," really summed it up.

I saw a show a couple of years ago about a group of American soldiers who went, I believe, to Normandy for the 50th anniversary of D-Day. One soldier, I think his last name was Lopez: when you looked at him, he looked like a kindly old grandfather. He was about 5′5″, just normal looking. His friends told a story about his squad being threatened with being overrun by Germans; he was manning a machine gun and managed to almost singlehandedly break the attack. By estimate, he killed 50 to 75 soldiers and probably saved twice that number. When they questioned him, he just shrugged and said something to the effect that it was his duty. I think he was also wounded quite a few times. All of this is from memory, of course, but I was spellbound hearing the story.

One last note: a few months ago you printed a letter of mine, reminding people how lucky we are to be here, just to be able to afford to buy this issue of ***CBG***. The North Korean government just raised the mandatory serving period in the

(Continues on Page 16)

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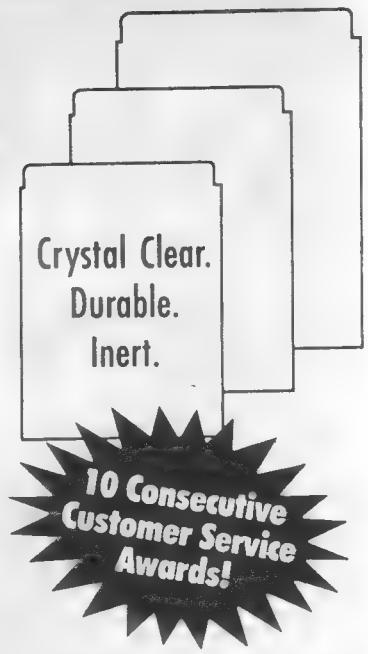

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Oh, So?

From Page 14

army from 10 to 13 years. Can you imagine having to serve from age 18 to 30? Yikes! Anyway, the next war we have here will probably be the last the world sees.

David M. Harszlak
175 Helen St.
Cheektowaga, NY 14206

I've just finished reading the Joe Kubert interview which appeared in ***CBG*** #1228. In his interview Kubert stated, "Guys who were in situations where they showed bravery had not selected that kind of situation." With that statement Kubert has earned a new degree of respect from me, for he has demonstrated a knowledge of human nature and of the world in general which most people probably would not associate with a comics artist or creator. So, in the spirit of Memorial Day, which is about a week away as I write this, I'm going to share with you and your readers a true story which will demonstrate not only how true Kubert's statement really is, but also remind those of us who collect, read, and maybe even create comics just what it is that makes a person a hero.

My father, Matthew Harszlak, was just an ordinary man. He had no extraordinary talents or abilities; he was just an average joe who worked a blue-collar job before World War II and after it. During the war, however, my father committed two acts of heroism — one act got him a medal; the other, probably a place in heaven. Both acts clearly remind us of what it is that makes a hero a hero, and a villain a villain. In this day and age, when such characters as Venom are made out to be heroes, let us step back for a moment and remind ourselves of what it means to be a hero.

My father was stationed in Italy during World War II. On one fateful day, his entire unit was wiped out by a German army patrol; only my father and one other soldier managed to survive. They did this by playing possum: pretending that they were dead when they were really still alive. It worked, and the German patrol continued past them. After the Germans left, my father and the other soldier proceeded to make their way cautiously back to where the American troops were stationed. That, of course, meant travelling through enemy territory — not something they wanted to do out in the open during the day — so they decided to wait until the evening before attempting to travel.

Nightfall came, and they began their trek back. After walking several hours and miles, they came upon a valley and froze dead in their tracks. In the valley in front of them was the very same German patrol which had wiped out their unit. Now, they had a new problem: attempting to cross the valley without being caught by the German patrol. Getting caught meant one thing and one thing only: instant death for the two of them.

Then, as if by divine inspiration (or out of sheer desperation), my father got an idea and devised a plan. The Germans were basically sleeping for the night; only a handful of them were moving about, basically sentries on guard duty. My father noticed that the Germans were in the small valley, and that would be their undoing, because he and the other soldier had the advantage of high ground. My father reasoned that, if the Germans believed that they were surrounded by superior forces, they might simply surrender. Even if they didn't, he and the other soldier held the high ground and could easily pick them off, one by one. The odds, however, were in the Germans' favor, so my father needed a way to convince the Germans that they were outnumbered.

My father made his way around the German patrol to the other side of the valley. Once there, he took a strategic position and waited until a prearranged time. When that time came, in the wee dawn hours of the next morning, my father and the other soldier opened fire above the heads of the German soldiers. Since my father knew German, he yelled out at the top of his lungs for the Germans to surrender. Believing themselves to be surrounded by a superior force of enemy troops and taken almost completely by surprise, that's just exactly what they did. German soldiers — 25 of them — surrendered to my father and the other soldier.

My father and the other soldier marched all 25 German soldiers back to the American base camp. They were greeted by cheers from their fellow soldiers and utter shock and surprise by the commanding officers. No one would have believed, until that day, that two American GIs could simply capture 25 German soldiers without killing or wounding a single person in the process. Yet it happened, and, because it did, my father and the other soldier were both awarded medals for their bravery and ingenuity. The soldier who was with my father got a Silver Star. My father got a Bronze Star and a battlefield promotion to the rank of Second Lieutenant for the duration of the war, because of his ability to take charge of a bad situation and make something positive out of it. As Kubert said, an ordinary man thrust into a situation where he did not want to be, my father committed an act of heroism that earned him a medal and a battlefield promotion.

The second heroic act my father committed occurred some time later during the war, when he was in charge of a small patrol. The unit my father was commanding came across a small Italian village which, until that day, had been held by the German army. The Germans had confiscated all of the town's supplies for use by their troops, including its supplies of food. Forced to leave the town in a hurry, the Germans had left the food supplies behind. When my father's unit arrived, they discovered the hidden food stores and prepared to haul them back to the American base camp. That's what they were supposed to do, under Army regulations.

However, when my father looked around the town, he could see that many of the townspeople were malnourished. Clearly, they had not had a decent meal in many days — perhaps even weeks or months. So he got together with his men, and they took a vote. If enough of them agreed, they wouldn't return the food; instead, they would share a feast. Since it had also been some time since they, themselves, had had a good meal, my father reasoned that they could get away with eating the food themselves to conserve their own rations — and at the same time, they could also invite the townspeople to

(Continues on Page 18)

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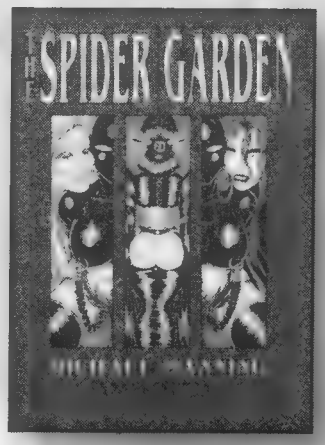

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Oh, So?

From Page 16

feast with them. And that's just what they did.

At the end of the evening, any food which was uneaten would be given to the townspeople to eat at their own convenience. This one heroic decision most likely saved an entire village from starvation. My father didn't get a medal or an award for his part in this act, but I'm sure that everyone will agree what he did was not only a heroic act but also the morally right thing to do.

After the war, my father went back to his blue-collar job and lived out his life in a totally normal fashion. He spent the rest of his life ignoring everything he had done during the war and never once mentioned either of these stories to anyone close to him. In fact, it wasn't until his death from lung cancer two years ago this August that those of us in his family first became aware of his heroic deeds.

We discovered the award certificates for medals my father had received during the war. (He also got a Purple Heart, but we still have been unable to find out what for.) Conversations with several of my father's friends, along with several other distant relatives, allowed us to piece together the stories above. As for the medals themselves, we are still searching through my father's things, hoping someday that we may find them. Because of my father's secrecy, we may never know just how many acts of heroism he committed during the war, but it's clear that he was no ordinary soldier. I'm the son of a hero, and all my life I never knew. Sometimes heroes are right in front of us and we simply don't know it.

Robert Loy
4808 Bridle Path
North Charleston, SC 29420

It seems as though most hobbies have had a golden age. There were golden ages of science fiction, of mysteries, of movies, and of radio, as well as comics. It wouldn't surprise me to learn that there was a golden age of coins and stamps. But is comics the only one of these avocations to have also experienced a *silver* age? I've never heard this term used in any other hobbies.

And, while we're on the subject, are golden ages always retroactive? Did people in the '40s realize they were living in the Golden Age of comics? Did they call it that at the time? Or did that come later?

Thanks for your help.

Long live the Legion! (Currently enjoying its — in my opinion — Golden Age.)

Don Roberts
122 S. Brown
Vinita, OK 74301

Will Eisner is mentioned often in the pages of ***Comics Buyer's Guide***. I always knew that he was a prolific artist but I was amazed when I stumbled across an army manual at a gun show that had Eisner's name on the cover. He illustrated *The M16A1 Rifle: Operation and Preventive Maintenance*, DA Pam 750-30, 1 July 1969. It's a very effective pamphlet showing soldiers, in a lighthearted way, how to field strip their M-16s, clean them, clear jams, *etc.* I wrote to Eisner, asking him several questions about his work on the manual. He did sign the manual's cover and drew me a neat little sketch but he didn't answer any of my questions. I've enclosed a copy of the cover in case you weren't aware of Eisner's work on this.

The M16A1 Rifle
OPERATION AND PREVENTIVE MAINTENANCE
DO ME A FAVOR, TIGER. DO A QUICK BEFORE-OPERATIONS CHECK ON YOUR RIFLE BEFORE WE COUNTER ATTACK
HEY, SARGE! GET THIS COPY TO THE MAN WITH THE RIFLE!
WILL EISNER

*[Eisner produced what is one of the finest — and probably **is** flat-out the longest-running — technical manual series in comic-book form. **P.S.** ("The Preventive Maintenance Monthly") was an instructional comic book devoted to servicing Army vehicles. A reproduction of the cover of #1 (June 1951) appears on Page 42 of* **CBG** *#1200.*

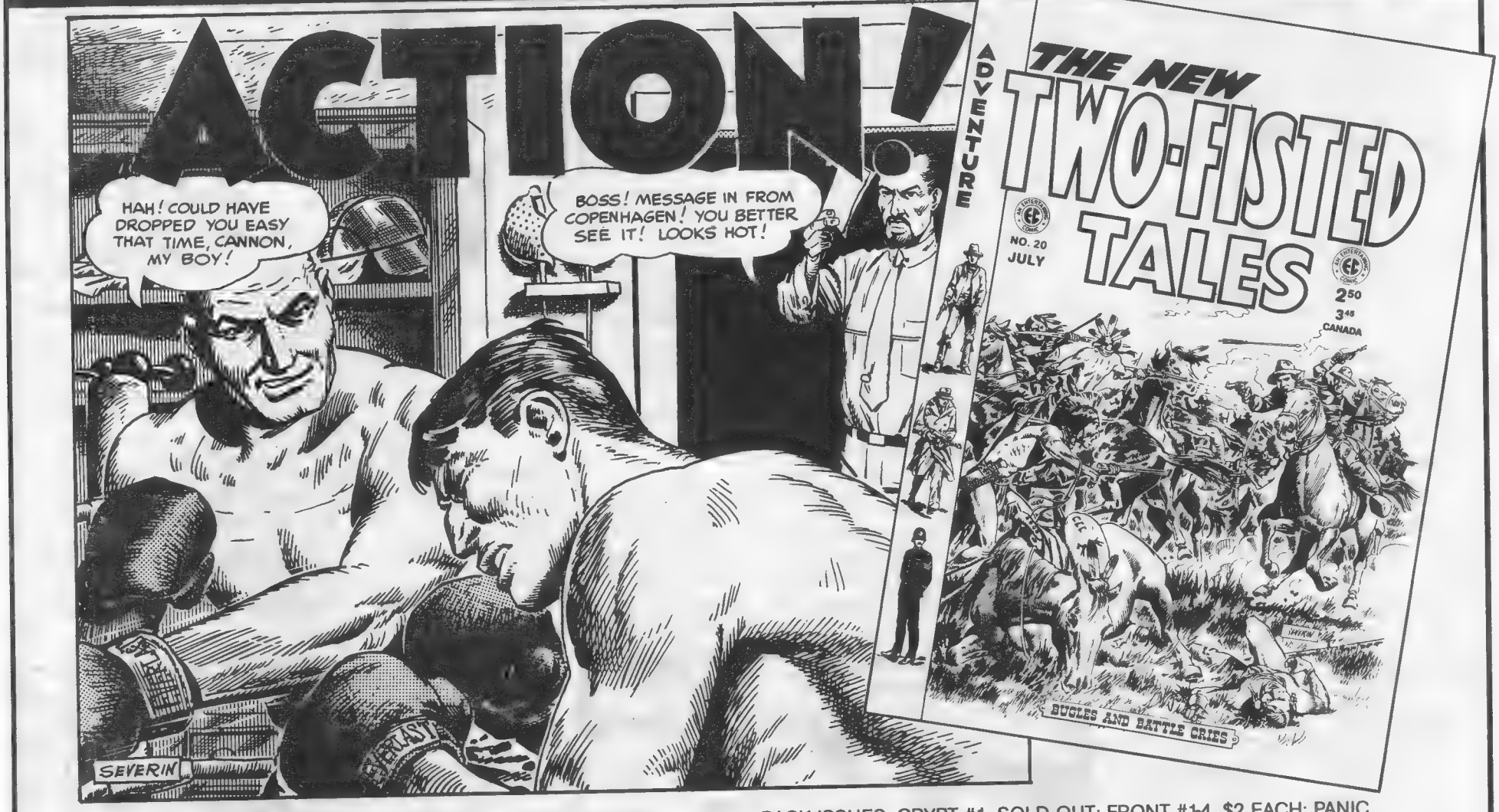
"That mag has been continuing for 46 years. I did it for 22 years," he told me. It's my guess that the Army knew it had a good thing and put Eisner to doing as much instructional material as he could while he was under contract.]

Cary Coatney
Small Press Coordinator
6358 Bellingham Ave.
North Hollywood, CA 91606

Are any of you aware that when some superheroes are put to pasture or sent away to convalescent homes, there's really not much to jumpstart their careers any more except for showing up on TV commercials? You might think, hey,

(Continues on Page 20)

WE GOT THE . . .



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anything's better than Vegas, right? Wrong. Just ask those two mediocre purveyors of goodness and gallantry, The Blur and Hawkman, on what direction their careers are going next time you see them on the street. Ask them what the heck they were thinking when they signed the dotted lines of their contract to hawk Baby Ruth bars.

Hawkman? Hey, isn't he that character from DC Comics? And who the heck is this Blur fellow?

Back to Hawkman in a second.

A few weeks ago, Curtis Candy launched an ad campaign featuring a super-hero speedster called The Blur who powers himself by consuming Baby Ruth bars. For those who haven't seen it, you'd know that it was a terrific tribute to the *Flash* television series which ran on CBS during the 1990-1991 season. (The Sci-Fi channel is now host of reruns.) I've seen it at least three times over the past month and certainly can find the humor in it, relish the cool running effects, and reveal my suspicions about his secret identity after observing a close-up — I can only come to the conclusion That the Blur can only be one man.

One man? Hey, better make that one clone. Remember the *Flash* episode when Barry Allen was cloned and the clone was forced into wearing a blue suit? It's got to be more than a coincidence: The Blur's suit is also blue. I wouldn't be surprised if Polik (the clone's name) went on to fight crime, just like his natural-DNA brother.

Although I was mildly entertained by the 30-second spot, I must decry its blatant campiness that could propel us back to the dawn of the century. The public is once again left in the dark over the super-hero's progress.

Curtis has lately followed suit with another commercial, this one not so funny. This time, Curtis used a character we all may be familiar with, since he has had numerous series canceled and a mini-series (not to mention three cartoon episodes back in the '60s) to his name. This commercial may be his only recourse left for fame.

But it portrays Hawkman in a very bad light. Chalk the credit up to the buffoons who were involved in this disastrous production. They didn't do their research, as usual. How *dare* they make Hawkman declare that Baby Ruth bars are the only energy source good enough to make him flap his wings? The costume design is fair enough, taking its source from Tim Truman's *Hawkworld* material, right down to the Thangarian armor and weapons; but who's behind the casting of some beer-bellied fat guy to wear the suit? Can't somebody do anything right?

Who would have thought that Hawkman would one day be working for peanuts, let alone under milk chocolate and chewy caramel? Maybe it's Pat McGreal's fault? He did write the last three issues of the series.

On the other hand, I found something we can all cheer about. Every month or so, I go down to San Diego for those monthly convention meetings, and usually the bulk of my time on board Amtrak is spent reading comics until I fall asleep. However, one comic book in that pile this week kept me wide awake: *Dark Horse Presents* #119. The lead feature, "Trout," is something to behold. In six pages, I was magically transported to a world that mixed Little Nemo with Dr. Seuss with a little Paul Pope thrown in. The characters and their designs are as inventive as something I've seen in my nightmares. Troy Nixey's draftsmanship produces images that may linger long after you finish.

There's not much I can tell about the plot, since the first six pages serve as an introduction to the forthcoming four parts, and its influence apparently stems from Tolkien, Brothers Grimm, and other fantasy outings. As usual, Editor Bob Schreck found us another worthy talent, and I can't wait for the next installment. What an eye-opener.

It's HEADS vs. FEDS ALL OVER AGAIN -- WHEN HERBIE DROPS OUT WITH THOSE FABULOUS, FURRY, FREAK BROTHERS!!
(AND WHAT DOES DAD THINK?)
MOTHER, HE'S STILL A FAT, LITTLE NOTHING!
GO 'WAY, DAD.
YOU WANT I SHOULD BOP YOU WITH THIS HERE BONG?
Quinby
ALL CHARACTERS © THEIR RESPECTIVE CREATORS!

Ed Quinby
497 Leo Dr.
Tallahassee, FL 32310

Since he wrapped up his bizarre crossovers contest in ***CBG*** #1227, I guess Peter David won't be using this little contribution. I still kinda like it though, so I'm sending it along. For all I know, you've compiled a few pages of similar treatments, and this will just top it off. In any event, thanks, as always, for ***CBG***; it remains the most dependable entertainment value in the industry.

Kevin A. Denis
9276 Hwy. 63
Houston, MO 65483

How do you expect us to narrow our choices down to one answer for each category in the ***CBG*** Fan Awards? Honestly, there were three series I enjoyed equally in 1996: *Kurt Busiek's Astro City, The Power of Shazam!*, and *Starman*. Categories like favorite editor, writer, cover artist, series could have been answered with people associated with more than one of those series. The choicest we have to make. (Hmpf!)

But thanks to you for doing this year after year.

Wiep AND Patches
SO YOU'RE TELLING ME THAT YOU BOUGHT THIS PAGE OF ART BARNEY ART - THEN FOUND THAT THE ORIGINAL HEADS HAVE VANISHED FROM UNDER THE PASTE-OVERS?
STRANGE BUT TRUE. SEE FOR YOURSELF.
BUT ONLY IF AND WHEN YOU FIND AND BRING BACK THOSE VALUABLE HEADS!
Comic Book Defenders
BUT, HOW CAN A BUNCH OF DRAWINGS JUST COME OFF THE PAGE AND GET LOST?
HOW? - HOW CAN TWO COMIC BOOK CHARACTERS BE SITTING IN MY CHAIRS, STUFFING THEIR FACES WITH FOOD I PAID FOR?
WELL - THEY - UM - IT WORKS LIKE - Y'SEE -
IT'S -
TOUCHÉ
DEAL.
I GOTTA ADMIT - YOU'VE GOT MY CURIOSITY UP - AND YOU SAY WE COULD GET BACK A BOOK OF OUR OWN IF WE HELP YOU?
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FULL COLOR?
MONTHLY?
Y'KNOW WHAT, PATCHES? I HAVEN'T GOT THE SLIGHTEST IDEA WHAT WE'RE DOING.
HEY THAT'S GREAT - 'CAUSE I THOUGHT IT WAS JUST ME!
EDITOR'S OFFICE Comics Weekly
Scott Roberts
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COME ON! STEP ON IT! NAPOLEON! ONLY THREE MORE MILES TO THE RIVER I'VE GOT A PINK BOW FOR EACH OF YOU DOGS FOR LUNCH
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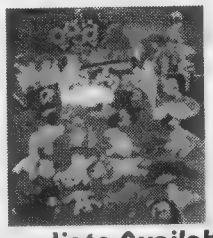

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* Prices subject to change *

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Retail value of $250-$400!!!

MEGA DEAL K-10
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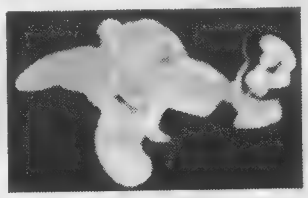

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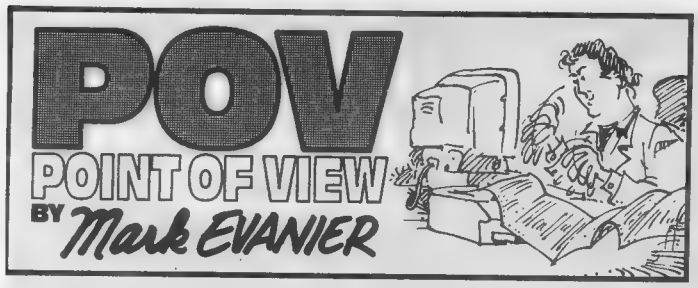

*[**Editors' note:** Last week, Mark began his preview of the panels for which he'll serve as host at Comic-Con International: San Diego. He was discussing the Cartoon Voice Actors panel. As they say on television, we rejoin Mark's preview, already in progress ...]*

I mentioned Greg Burson a few months back in a column on how to break into cartoon voice acting — a subject we will also cover, in more depth, in this panel. Burson is the guy who apprenticed with the late, great Daws Butler. As per Daws' wishes, Burson has taken over most of the famous Butler roles, like Yogi Bear, Huckleberry Hound, Snagglepuss, Mr. Jinks, Hokey Wolf, and a dozen others. He is also one of the several folks who have succeeded the also late, also great Mel Blanc as Bugs Bunny, Daffy Duck, Foghorn Leghorn, *et al.* And he occasionally speaks for Mr. Magoo, even. The guy's incredible, and at the panel you'll see why.

"I've never been entirely certain when this supposed 'Golden Age' began or ended."
— Mark Evanier

And we'll have a few other folks there. Maurice La Marche — voice of The Brain and umpteen others — said he'd be there. I have a call in to him to double-check that I can announce his name and, since you're reading this paragraph, I guess he didn't get back to me by the time I had to send this column to press. Others will be added.

You know that "must attend" list I've got you keeping? Add this.

☞ Late Saturday afternoon, I will be host of our fourth annual Jack Kirby Tribute panel with guests Marie Severin, Al Williamson, Dick Ayers, Steve Gerber, and maybe a few others. We've done one every year since cruel fate snatched Jack from us, and I fully intend to keep hosting them as long as fans are still mesmerized by his work. Hey, it's steady work.

And, boy, is it easy. Being host of a Kirby tribute panel is the sweetest racket in the world. All you have to do is bring in some folks who worked with Jack and/or adored his work (plenty of both to choose from), ask them what they loved about him, and sit back. From there on, the panel's on auto-pilot. This is our fourth at San Diego, and I've done at least a dozen at other cons. There's never been, nor will there ever be a shortage of things to say about the man and his work. So come and hear some of Jack's associates talk about what it was like to work with and around the once and future King of the Comics. And you'll also get to meet the wise and wonderful Roz Kirby, who was an equal partner in his life and work.

(Sneak preview: In just a few weeks in this space, I'll be running an infomercial on DC's forthcoming release of a collected volume of his *New Gods*. You can save yourself a trip to the funnybook shop by reserving your copy on your next visit. It ships in August and will probably be sold out by Labor Day.)

That's the Fourth Annual Jack Kirby Tribute panel. Put it on the "must attend" list and underline twice.

☞ I'm also host of a few spotlights on other convention guests — and I want to plug the War Comics panel which I believe Chris Pedron will emcee. I don't know when it's scheduled, but they're hoping to have Robert Kanigher, Joe Kubert, Russ Heath, Dick Ayers, and Ric Estrada on it. That's about as fine a roster of war comics creators as you could assemble today, and, if you have the slightest interest in the material, you'll be sitting there behind me.

I also want to mention that the convention's fine roster of Golden Age guests is made possible in part by the relentless efforts of Dave Siegel to locate every forgotten "great" of our field. Dave gets them to San Diego — at gunpoint, if necessary — to be honored as they should be honored.

Also culpable in this plot is the splendid non-profit fan organization, the American Association of Comicbook Collectors. Each year, one or more of the convention's guests is there due to the selfless sponsorship of the AACC. I've donated to them; have you?

☞ This year's San Diego Con (which the organizers now call Comic-Con International: San Diego, but which we all call the San Diego Con and always will) is providing four "Golden Age Greats": George Tuska, Winslow Mortimer, Dick Ayers, and Robert Kanigher.

I always put "Golden Age Greats" in quotes, because, first, I'm afraid it makes the honoree sound very old, like someone you'd find sleeping on a bench in Jurassic (or at least MacArthur) Park. Many of those who wrote and drew great comics of the past are still active and productive, even — like that Will Eisner kid — doing some of the best work of their long careers. There's enough ageism in this business without my adding to it.

Second, I've never been entirely certain when this supposed "Golden Age" began or ended. In a few months I'll have a piece in this spot that treats this question with more seriousness than it probably deserves.

For now, though I don't know when it was, I know these four gents did work that was a part of it. And they're certainly all Greats, so I guess it applies.

Anyway, this week — as we're all starting to pack our bags for San Diego — I'd like to turn the spotlight on the four of them. I probably won't get as far as Robert Kanigher but let's see if I can make it through Ayers.

•

I have always been an enormous fan of George Tuska's art and I am amazed at the length and breadth of his career. We all are familiar with the pioneering achievements of Will Eisner and Jack Kirby: two men who were in comics almost from the beginning, inventing between them almost everything that would be used by the comics artists who followed them. They were there at the start.

And when Kirby worked in Eisner's shop in the late '30s — the guy who had the drawing table across the room? That was George Tuska. (If you've read Eisner's wonderful, thinly guised autobiography, *The Dreamer*, you'll recall a scene where "Gar Tooth," a tall, quiet, handsome artist decked another artist. That, too, was George Tuska.)

Throughout the '40s, Tuska was one of the top super-hero artists, but he really came into his own when crime comics happened along. Just as most guys who did super-heroes were told to mimic Kirby, the crime artists were usually told to emulate Tuska. His work evinced solid story-telling and he had that essential skill: He could make anything, even talky scenes, interesting.

•

Years ago, I heard a story about Tuska that is probably apocryphal but I hope it isn't. The story involves a (then) new artist named Pete Morisi, who was breaking into comics at a time when Tuska and Tuska imitators dominated *Crime Does Not Pay* and other top comics of the field. Morisi, the story goes, showed his samples to editors who all told

(Continues on Page 28)

As Evanier reported in last week's column, Ric Estrada took the floor, er, table during the Golden Age Panel at last year's Comic-Con International: San Diego.

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Point of View

From Page 24

In addition to moderator Evanier at far left, last year's Golden Age panel had such guests as Julius Schwartz (seated second from left), Shelly Moldoff (on Schwartz's left), Ric Estrada (with hat), and Kurt Schaffenberger (on Estrada's left).

him to try aping Tuska.

Morisi was uncomfortable with the ethics of ripping off another artist's style. He obtained Tuska's phone number, called him, and explained that he could not get work unless he drew in the Tuska style. "Would it be possible for me to pay you a royalty for permission to imitate you?" Morisi supposedly asked.

Tuska was flattered. Other artists had cribbed his style without asking permission. He told Morisi to go ahead, no royalty necessary. Morisi quickly turned into the best of the many Tuska-influenced artists and got all the work he could handle.

A year or so later, the two men were working for the same company. Pete had a day job, so his wife would bring his pages into the office and hand them to the editor, who would look at them and say, "Thank you, Mrs. Tuska."

"No, I'm Mrs. *Morisi* — Pete's wife," she would say. The editor would apologize and then, half the time, pay the wrong artist for the job. And the next time Mrs. Morisi brought in pages, he would make the same mistake: "Thank you, Mrs. Tuska."

This went on for weeks. One day, George Tuska was sitting at home and drawing, his spouse in the next room. The phone rang, and it was the editor, calling from a pay phone, talking in a tense whisper: "George — I don't know if I should tell you this — but your wife is in a restaurant downtown here and I just saw her kissing Pete Morisi."

I love that story. It's probably 100% bogus and I apologize to the Tuskas and the Morisi family — but I love that story.

I met Tuska only once, back in the '70s, and I wanted to ask him about it, but there wasn't time. (We were introduced by the late, great Bob Brown, who drew *Challengers of the Unknown, Space Ranger, Batman, Superboy, Daredevil,* and many other fine comics for DC and Marvel. I'm sorry we never got him to a San Diego soiree.) At some point during this year's San Diego Con, I will ask George — if possible, in front of an audience — and he will tell me that the story is phony and will crush my spirit.

But I don't care. It's still a great story.

(And, hey, San Diego Con: How about getting Pete Morisi out here next time? He later evolved into a wonderful and unique stylist and did some wonderful comics. In the '60s, working under the name "P.A.M.," he wrote and drew a short-lived comic book for Charlton called *Peter Cannon, Thunderbolt* that was as well-written as any super-hero book ever. Let's get him out to a San Diego Con so he too can tell me that my favorite anecdote never happened.)

•

Back to Tuska. In the '60s, Tuska popped up at Marvel (on *Captain America* and *X-Men*), at DC (on *Challengers* and *Teen Titans*) and at Tower (on *T.H.U.N.D.E.R. Agents*). In the '70s, he did a long, splendid run on *Iron Man*. With all due respect to the many fine craftsmen who've tackled that character, to me, only two artists ever drew the armor so it felt like armor: Tuska and Gene Colan. Before any of this, he did a long and distinguished run as artist of the *Scorchy Smith* newspaper strip.

To me, he falls into that glamourless category of True Professional. Many of the comics he drew were unspectacular in concept and/or script. And many were inked poorly, which is amazing, since Tuska produced perhaps the tightest pencil art of anyone who ever worked in comics. (In the mid-'70s, Marvel briefly tried an unsuccessful experiment to bypass the inking stage and to print comics directly from the pencils. The firm's production manager, John Verpoorten, was asked to select for the test the artist whose work was most complete in the pencil phase. He didn't even have to mull it over. He just said, "That would be Tuska.")

Through it all, Tuska produced solid work, devoid of cut corners, always servicing the story, often above and beyond its worth. And even with all his years in the business, I think this may be the first time a convention has ever honored the man and his work. It's about time.

I have to get on to the others but this story must be told — and this one I *know* is true. A few years ago, an editor at one of the major comic companies (its initials were DC) assigned a story to a young, "hot" artist. The young guy disappeared with the script, and, as the deadline neared, there was no sign of the pages, no sign of the artist. The editor, assuming he'd never see either, gave another copy of the script to Tuska and asked him to please hurry.

George delivered promptly. On the same day, the young artist miraculously appeared with the story all drawn. The editor found himself with two versions of the same script by two different artists.

Everyone assumed he would publish the one by the hot artist, but he decided to be fair. He decided to run whichever did a better job of telling the story and he sat down and studied both versions, then he asked others in the office to vote. By unanimous decision, he printed the Tuska.

•

Winslow Mortimer has been in comics for almost as long, and I don't mean to give him short shrift here; I simply don't know as much about his career as about Tuska's.

I know he did the *David Crane* newspaper strip for a long period and dabbled on the *Superman* and *Batman* syndicated strips. He was the main cover artist for the Superman and Batman comics for a number of years and did some terrific work on DC's romance comics and some of their humor titles, including *Stanley and His Monster,* which was kind of the *Calvin and Hobbes* of its day. In the late '60s, he drew for DC an odd version of *Plastic Man* that was written by Arnold Drake and which was funny, if one could put the Jack Cole original out of one's mind. For a few years, DC had him on *Supergirl* and *Legion of Super-Heroes*. He also drew *Spidey Super Stories* for Marvel and a pack of Gold Key Comics, including *Fat Albert and the Cosby Kids*.

(One comic book you never got to see: Years ago, Ruby-Spears Productions did a fine, I thought, animated series for ABC Saturday morning called *Thundarr the Barbarian*. It was created and story-edited by Steve Gerber and designed by Alex Toth and Jack Kirby, and I even wrote one or two of them. Western/Gold Key bought the comic-book rights, and several issues — written by John Warner, I think — were drawn by Winslow Mortimer. They were very good comics, but Western was having major distribution problems and the issues were never published.)

The above is darn near everything I know about Winslow Mortimer, except that I've always liked his work. I'm looking forward to meeting him in San Diego and pestering him for details about his career. If I find out anything, I'll share it in a future *POV*.

•

Dick Ayers did such a fine job as an inker, especially of one J. Kirby, that we sometimes forget his fine work as a penciller.

He started in comics near the end of the '40s, and one of his first assignments was a biggie: drawing *Funnyman* for the legendary Siegel and Shuster. *Funnyman* was a silly, impossible-to-dislike comic book from the creators of Superman, and it really oughta be reprinted somewhere. Soon, Dick launched a terrific Western hero with whom he was associated, on and off, for much of his career: The Ghost Rider. (This was the spooky Western version on a horse, not the psycho one on a motorcycle.)

Dick worked primarily for Marvel on almost every kind of comic book in the place. I'm especially partial to his Westerns, but in the '50s he also drew a mean Human Torch.

In the '60s he was present and participating in the birth of the Marvel Age of Comics, again drawing a mean Human Torch. I have in my collection a lovely piece of original art — the splash page to the Torch story in *Strange Tales* #113 — featuring the first appearance of perhaps the greatest, most awesome and sinister, villain to work his evil in the Marvel Age of Comics. Yes, I am speaking, of course, of Plantman.

(OK, so they weren't all Doc Doom back then. But the page is lovely, and I especially like the credits: "Story by Joe Carter, Art by Dick Ayers." Dick's career went full-circle with that job, since "Joe Carter" was a pseudonym for Jerry Siegel.)

Dick's longest run was as penciller (and, usually, plotter) of *Sgt. Fury and His Howling Commandos*.

It's a rare feat in this business to successfully take over a strip that was uniquely personal under prior hands, as *Fury* was in referencing Jack Kirby's World War II exploits, but Ayers did it. His version of Nick Fury, then in his pre-S.H.I.E.L.D. days, was as clever and fully formed as any Marvel of the day, which is high praise, indeed.

Later, Dick did a long stint at DC, where he pencilled or did layouts for *Kamandi, Unknown Soldier, Scalphunter, Jonah Hex, G.I. Combat,* and a host of others. Most recently, he has drawn a wonderful little retro-comic called *Dr. Wonder,* which is written by David Allikas and which is a must-get for those who miss the bygone days of Marvel.

I only met Dick a few years ago and only thanks to the convention scene. I was delighted (though somehow unsurprised) to find that he and his lovely wife are delightful people and that he loves to talk about his work. If you're at San Diego, you'll probably find him in Artists' Alley, where you can make the same discovery.

•

Well, I was right: No room for Kanigher this week. But that's OK, because he deserves a column of his own. It'll be here next week. I hope you will be, as well.

This is Mark Evanier signing off and reminding you that his superannuated address is 363 S. Fairfax Ave., #303, Los Angeles, CA 90036, whereas his neoteric address is evanier@ix.netcom.com.

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"It's been long enough that I've completely forgotten it as an ordeal"

Neil Gaiman on touring, 'Neverwhere,' and 'The Day I Swapped My Dad for Two Goldfish'

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By Maggie Thompson

The morning of May 29 Neil Gaiman sat in his Wisconsin home in the midst of preparations for a cross-country tour to promote his upcoming Avon novel *Neverwhere*, based on his script for his six-part BBC mini-series of the same title. He was watching his daughter eat boiled eggs. "I picked up some fresh eggs from a food co-op once on a whim — and discovered they tasted great: the way eggs *used* to taste. I worked it out, and they cost 1.5¢ per egg more from the co-op, so we've been getting fresh eggs ever since."

He continued, "One of the things I miss from time to time about living in a very small country is that you get better, fresher produce there." The conversation quickly moved into his pumpkin patches, the fact that the Ruth Stout gardening method had rotted his asparagus, and the success of his oriole feeder. "It's like a hummingbird feeder but with orange nectar; you'll never see orioles without it, but they flocked to it the first day we set it up."

So why would anyone leave his garden and bird feeder — and *family* — to go on a nationwide promotional tour?

"Two reasons, one of which is that I've been doing these tours since about 1992, when *Season of Mists* first came out in hardback and I did my first national tour. I've been doing them ever since — with just enough time in between them to forget just how gruelling and punishing and nightmarish it is."

His most recent such tour was for *Mr. Punch*, which was pretty much wrapped up by the end of 1994. "And I've had three years to completely forget it," Gaiman said. "I've found the notebooks that consist of a sort of diary I kept with Dave McKean on that tour. It's very interesting watching these beautiful sketches and poetic phrases in the early notebooks turn into two tiny figures in a huge, paranoid landscape. We were driving past dead bodies by the end.

Neil Gaiman
Photo by Kelli Bickman

"Now, though, it's been long enough that I've completely forgotten it as an ordeal and think what fun it will be now.

"From the perspective of a publisher, a signing tour is a good thing to send authors on, because you get good coverage — local radio or newspapers or TV — and you tell people that they'll like the book.

"You have to understand that authors are never satisfied. There is no perfect signing: one that lasts exactly the time allotted for it, and any audience remaining at the end turns into mice that run away. You either get 1000 people turning up (so it's this horrific rush to get everything signed before the staff locks the doors) or you get the opposite (the store keeps it a secret or everyone assumes someone else would assure that others will be there). In the latter situation, you get absolutely nobody.

"There is no ego on this." He cited an incident that occurred during a tour of England and then America with Terry Prachett to promote their novel *Good Omens*. "There were two Forbidden Planet stores in New York City. We signed in the morning at the downtown store, and there were so many customers that there had to be crowd control.

"At the end of that signing, they tore us out of there so we could get to the uptown shop for the afternoon signing — to which *nobody* came. We sat there, remembering the fickle crowds of half an hour ago. We spent 20 minutes of sitting there, then we looked around the shop, then we sat for 20 more minutes. Finally, we told the staff, 'We're going to go now. If anyone wants us, they can come to the hotel, and we'll sign things there.' No one came.

"You genuinely never know."

Several years ago, Gaiman began an article he never got around to finishing. It was inspired by a signing held for him in England.

"The store owner began by scheduling it to begin a half hour after the store was shut for the day. Then, she put in a rule that attendees could only bring in one thing to be signed. She did not have a cash register running. And she set up traffic flow through the store to enter at one point, run the crowd by me, and exit immediately at another point. There was no way to go into the rest of the store.

"The signing, which she had expected would last for hours, lasted only 50 minutes. She berated me because they had not sold a thing. But they had carefully worked very hard *not* to sell a thing.

"Sitting in a hotel on the way back, I wrote this article explaining to store owners why they are doing signings and how to do it, things like: The creator involved may not *want* to be your best friend. Do *not* bring in the Hernandez Brothers because you think it would be cool to hang out with them."

He said store owners do signings for three reasons:

"1. To attract new customers to the store,

"2. To reward existing customers, and

"3. To shift merchandise.

"It's in that order. Having said that, one reason for the last six years I've only gone out to support hardbacks is because a retailer doesn't have to sell many hardbacks to break even on a signing, whereas he has to sell an awful lot of comics. If a store sold 500 *Mr. Punch*es, that's the equivalent of 4000 comic books or something like that.

"The second reason, then, that I'm going on this tour is that I want to support *Neverwhere*. Avon spent an impressive amount of money for this book, the short-story collection which will follow, and the book that will follow that. I want to support the many, many copies they will print of this book."

Neverwhere has already been broadcast in England and was simultaneously released on prerecorded videotape. The book and audiobook have also already been released there.

There will be American editions of both the British audiobook (above) and the British novelization of ***Neverwhere****, which originated as a six-part BBC television series.*

"The American adaptation is one step further away from the drama," Gaiman said. "It's about 10,000 words longer than the British edition with about 1000 words missing. Most of what I've added is character stuff and description, because, when you're writing a book for people in England, you can say, 'He walked down Oxford Street,' and everybody knows more or less what Oxford Street is. If you say this to Americans, they probably have a mental picture of a street with some universities on it. It means nothing.

"So I went back into the book and treated London as if it were a historical novel or history and did a lot more painting. I had an awful lot of fun, creating the Londons in the book: London Above and London Below. And more backstory. You get to see the characters a bit more from inside and outside."

Discussing the difference between the fields of film and literature, Gaiman said, "The thing that literature gives us that film and television do not is the realization that everyone else is a 'me.'

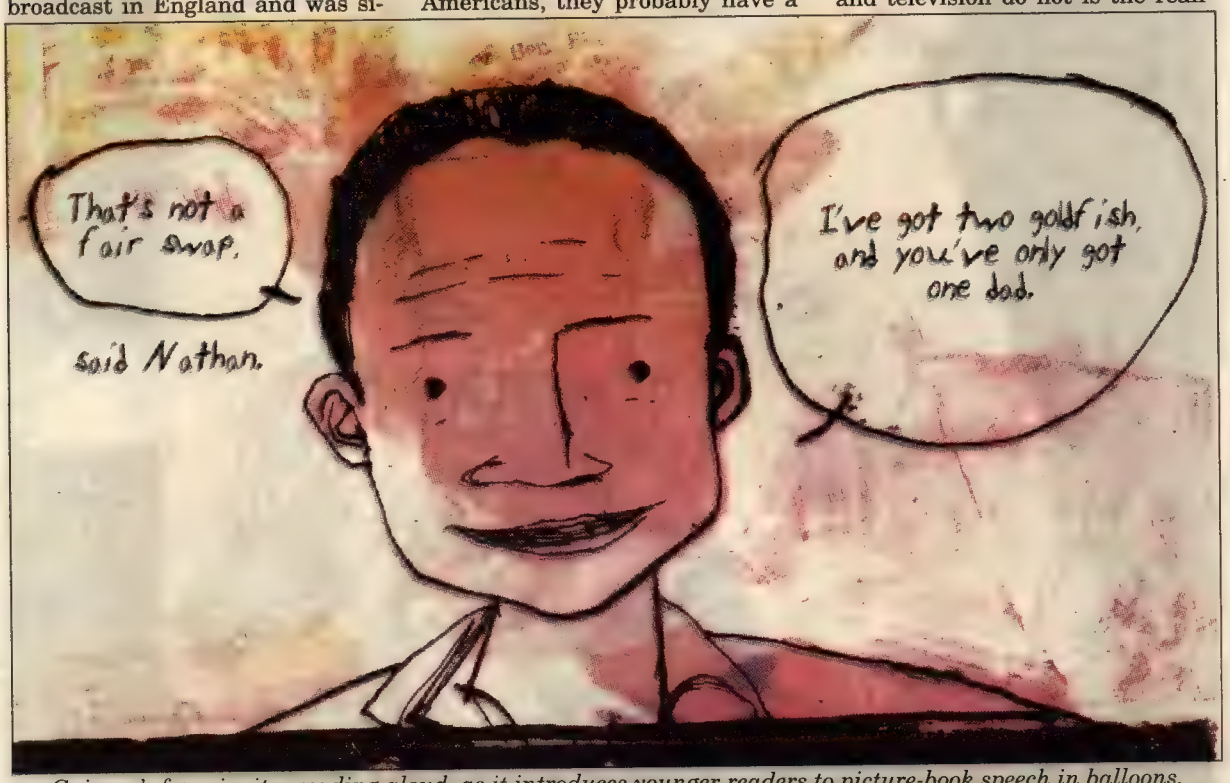
"You start slowly to realize that everyone *else* is a 'me,' too, and you could as easily be one of 'them.' TV and movies give you a succession of 'them' and everyone else is a 'them.' And *you're* the only 'me,' watching it." One of the alienating possibilities of entertainment that comes *only* from viewing, rather than reading, fiction is that the viewer must involve himself with the characters, rather than view them as objects.

"I'm very fond of voice-overs in the right places," Gaiman said, "because they do give a sense of a point of view. In *Stand by Me*, for example, it works beautifully. When it works, it gives a sense of person." In his *Neverwhere* — which does not use voice-overs — the viewer is, nevertheless, drawn to the central character by his instant sympathy for an injured young woman who turns out to be more than she seems.

He's also out to promote a children's picture book he wrote and Dave McKean illustrated, *The Day I Swapped My Dad for Two Goldfish*. "It's the only book I've written where I have no idea how long it took to write. Having the idea and writing the first three paragraphs was immediate. Then it took two or three years to complete it.

"I was looking at my computer at a number of old story bits, found the beginning of the book, said, 'I know what happens,' and finished it in an hour and a half.

"Did it take three years or three hours? I think it was composting for three years."



Gaiman's form invites reading aloud, as it introduces younger readers to picture-book speech in balloons.

In Gaiman's words: *Neverwhere*

Neverwhere is a very funny, very dark adventure story about a young man who falls through the cracks in the world and discovers himself in the London underneath London.

To try to get his life back, he needs to help a girl he originally found bleeding on a sidewalk and travels through London Underneath to find who killed her father. We meet good guys and bad guys, and it's fast, easy reading.

CROSS-COUNTRY COMICS

"... one reason for the last six years I've only gone out to support hardbacks is because a retailer doesn't have to sell many hardbacks to break even on a signing, whereas he has to sell an awful lot of comics."
— Neil Gaiman

In Gaiman's words: *The Day I Swapped My Dad for Two Goldfish*

The Day I Swapped My Dad for Two Goldfish is, I suppose, faster, easier reading, but it's a book for "children of all ages," to use an overused term. It's for anyone who is or has ever been a kid. It's about a young man who is desperate to get the goldfish of the kid next door and is ready and willing to swap for it. He offers his father, who is reading the paper and not paying much attention. The deal is concluded, which is fine till his mum gets home. When he has to get his father back, it proves a far more difficult task than he would at first have thought. It's definitely a comic book. Having said *that*, it's a comic book which has one panel to a page. We left the "he said"s and "she said"s in — which looks clumsy but makes it easy to read out loud.

After a series of trades, including the gorilla mask (above), the protagonist of ***The Day I Swapped My Dad for Two Goldfish*** *finds himself at the home of the "owner" of his father (below). Dialogue appears in the balloons in the finished book.*

"... when I find an outstanding children's book ... I get a nice copy I can keep in good condition for myself, and I get one for the kids and don't care what the kids do with theirs."
— Neil Gaiman

Focusing on the upcoming tour, he expressed pleasure with both publishers involved. "One of the things I'm most impressed by with White Wolf and Avon is they seem willing to share support and knowledge. The stores I'll be visiting should have both books on hand." At the suggestion that Dave McKean's illustrations for the work are worthy of a Caldecott Medal (awarded annually by the American Library Association for the most distinguished American picture book for children), he said he was trying to see to it that awards committees in a number of fields received copies.

"I do think it's a matter of getting it to the people who might see it, to get it a chance to be on the short list. The main thing I'm saying to consumers is, 'Buy two copies and read one to kids.' That's what I do when I find an outstanding children's book: I get a nice copy I can keep in good condition for myself, and I get one for the kids and don't care what the kids do with theirs."

Nor does Gaiman take time off from creation when he's promoting other creations. "I'm racing against time to get out a Comic Book Legal Defense Fund benefit book, *On Cats and Dogs*, in time for the North Carolina Heroes Con." Dreamhaven will publish the book, which will consist of two short stories. One, "The Price," is new; the other is "Only the End of the World Again" (which was first published in the hardcover anthology *Shadows over Innsmouth*).

Like Gaiman's earlier *Snow Glass Apples*, *On Cats and Dogs* will be released in a limited edition. "We'll do roughly 5000, and 10% of the cover price will go to the CBLDF. Illustrations will consist of photos of sculptures by Lisa Snelling."

So far, the tour has stops scheduled only through the early part of July. By that point, will he see himself, again, as a tiny figure in a huge, paranoid landscape? Or will he look for stores to visit in still more cities?

In any case, by the time he gets home, the garden should be well along, the pumpkin vines of the white Lumina variety stretching tendrils from the compost heap into the surrounding garden.

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ABBREVIATION CODES

a=art work; ad=arrival date; app=approximately; ar=amateur restoration; *=better; bc=back cvr; bot=bottom; c=coverless; ca=chewed area; cc=corner crease; cco=corner chipout; coc=coupon clip-out; cd=comic not attached to cvr; cf=centerfold; co=chip-out; cs=color scrape; csm=color scuff mark; cvc=cvr split along spine into two separate pieces; cvr=cover; es=extra staples; ext=extensive; fc=front cvr; fcs=file copy stamp; fx=foxing(a sort of oxidative yellowing); h=hole; i=initials; l=loose; lp=loose page; lb=looks better; lt=light; lot=group price; m=missing; modr=moder restoration; mr=micro restoration (almost insignificant.) na=name; nms=name stamp; ns=new staples; n=no; o=overlap; oc=off cut/center; o/w=otherwise; p=pen; pc=photo cvr; pac=painted cvr; ph=punch hole; pih=pin hole; po=piece out; pt=pentaps; r=restored; rc=rounded corner; r=roll; rs=rusted staple; sc=subscrip. crease; sct=small color touch; se=shaded edge; sg=shading; slt=slight; sml=small; sp=spine; ss=store stamp; stn=stain; st=staple; tas=torn through at staple; tp=tape; tts=totally taped spine; tr=tear; wd=water damage; wp=white pages; wr=water ring; ws=water stain; ww=water wrinkle; cdn=Canadian; GD or G =Good; VG=Very Good; F=Fine; VF=Very Fine; NM=Near Mint; obo=or best offer; pi=printers line.

POSTAGE CHART

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**LASSI

The Trilogy Tour: Fantasy creators Linda Medley, Jeff Smith, and Charles Vess travel across America

CROSS-COUNTRY COMICS

"Linda and I were standing there wondering how fun it would be to have a big fantasy display to attract attention and be a lot of fun."
— Charles Vess

By Rob Samsel

This summer Linda Medley, Jeff Smith, and Charles Vess will unite to travel across America to take their fantasy-based creations to the masses. On what they have called "The Trilogy Tour," the trio will hit six spots across the country, ending in San Diego for Comic-Con International. Medley has been in comics for a number of years, pencilling ***Justice League America*** *and* ***Doom Patrol****, and colors* ***The Batman and Robin Adventures****. She is also the one-woman force behind Olio Books, her imprint for* ***Castle Waiting****. Smith is the creator of* ***Bone****, back under his Cartoon Books imprint following a stint at Image. Vess is a painter and illustrator, as well as the self-publisher of* ***The Book of Ballads and Sagas*** *from his Green Man Press.*

CBG: *How did the Trilogy Tour come together?*

Charles Vess: On the last day of San Diego last year, Linda and I were standing there wondering how fun it would be to have a big fantasy display to attract attention and be a lot of fun. We wanted to show off what we do.

(Continues on Page 38)

The Trilogy Tour is (from left) Linda Medley, Jeff Smith, and Charles Vess.

This is a side view of The Trilogy Tour's convention display. Medley, Smith, and Vess will be surrounded by representations of their characters, a large tree, and a number of standing stones. Additional sketches of the display follow on Pages 38 and 40.

The Trilogy Tour schedule

The Trilogy Tour begins Wednesday, June 25, with a five-day visit in Atlanta for Dragon Con. A week later the artists set up July 4-6 at at the Chicago Comicon. The final convention stop is at Comic-Con International: San Diego from July 17-20. Additionally, there will be stops at The Great Escape in Louisville, Ky., July 1; Cosmic Comics in Lincoln, Neb., July 8; and Night Flight Comics in Salt Lake City, Utah, July 10.

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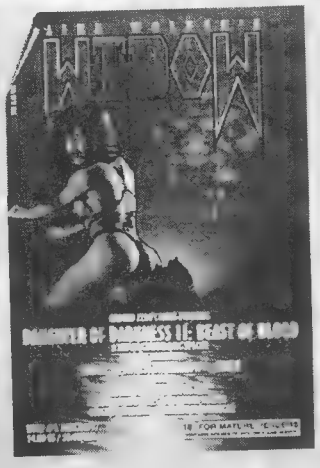

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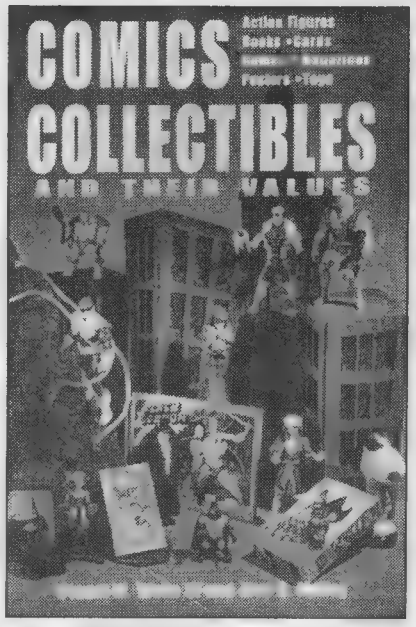

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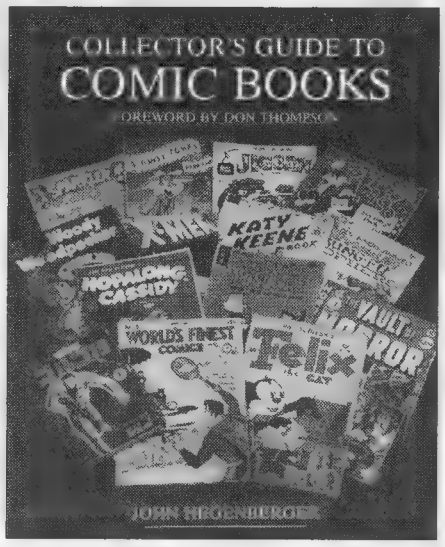

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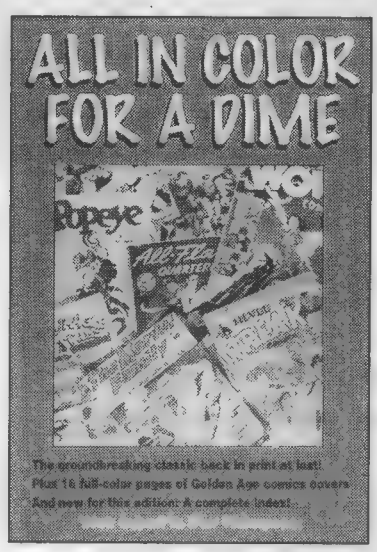
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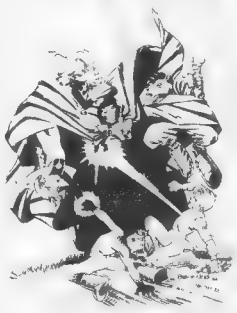
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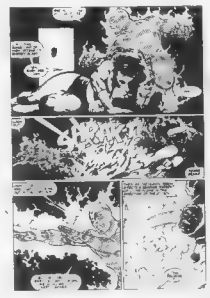
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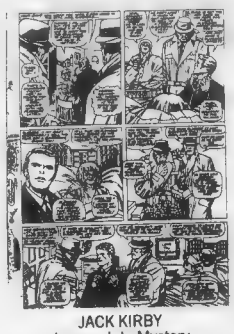
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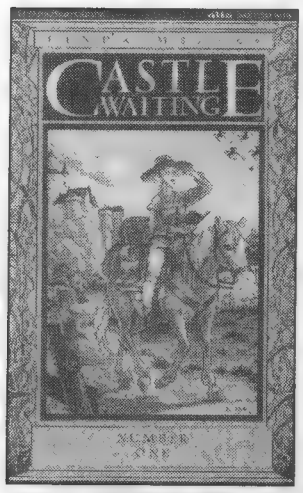
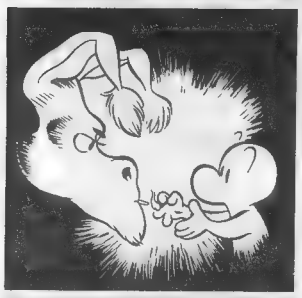




*From top: Medley is the creator of **Castle Waiting**, while Smith is the creator of **Bone**, and Vess is the creator of **The Book of Ballads and Sagas**.*

"I took Charles and Linda out for drinks and began getting Charles drunk so he'd agree to build this life-size tree that we would haul around."
— Jeff Smith

TRILOGY TOUR
(From Page 34)

Linda Medley: I've known Charles for about 10 years, and we've been doing similar work. It was a coincidence that we ended up self-publishing comics in the same vein at the same time. We were both at San Diego last year in the independent press section. He kept telling people to check my series out, and I kept telling people to check his series out. We got together to share a booth for the next year and figured we might want one more person, and Jeff stopped by. It just escalated from there.

Jeff Smith: I think it was a direct offshoot of last year's Block Party, where Event, Crusade, and Harris combined their booths to make a really cool party atmosphere. So, after they approached me, I immediately took Charles and Linda out for drinks and began getting Charles drunk so he'd agree to build this life-size tree that we would haul around. He agreed to do it, after I filled him with enough adult beverages. [*Laughter*]

***CBG:** What part did each of you play in building the booth?*

Vess: Designing the booth was great! The execution of building it has been the hard part. Jeff and I got together in September, brainstormed a whole bunch of ideas, and faxed them off to Linda — and she came up with more great ideas.

We then had all these great ideas and had to think of how in the world we were going to turn them into three-dimensional reality. That was where the real work started. The tree is about 16 feet high and about nine feet in diameter. There's a table and chairs inside the tree for meetings and interviews.

I had built many trees before for gallery shows, but those had been made with two-by-fours and chicken wire and were stationary. *This* tree had to be able to be put up and taken down for three shows. MCS Designs Inc. in Richmond, Va., came up with this great idea of how to do it. It's truly magnificent and it's easy. I had to put the skin on it and build all the standing stones.

Medley: The guys would call me up and say, "What do you think of this?" and I'd just embellish upon what they were working on.

Smith: I didn't actually do any building. I worked on the ads and the guest lists for the retailer pizza parties we'll have at all the shows. I'm calling up my buddies for that.

***CBG:** What will the tour offer at each stop?*

Smith: Remember back in the days when there were different distributors, and every year they had a conference, to get together the retailers with the various publishers? Well, nowadays, with only one distributor, they don't do that any more, so I think this tour would be a great opportunity to get the publishers to talk to the retailers. We want to get feedback from them about what we're doing right and wrong and, in return, we want to get them excited about the stuff we're working on.

Without the big retailer seminars, there's no place to get retailers together in numbers. We want the retailers who are selling better numbers of certain titles to talk to other retailers and give them ideas on how to boost their sales. It will be a very clubhouse atmosphere — and a party. We'll have door prizes, and we'll do a jam drawing and raffle them off. I'll also raffle a first-edition copy of *Bone* #1. We're putting together a little souvenir tour book that we'll be offering at all the stops.

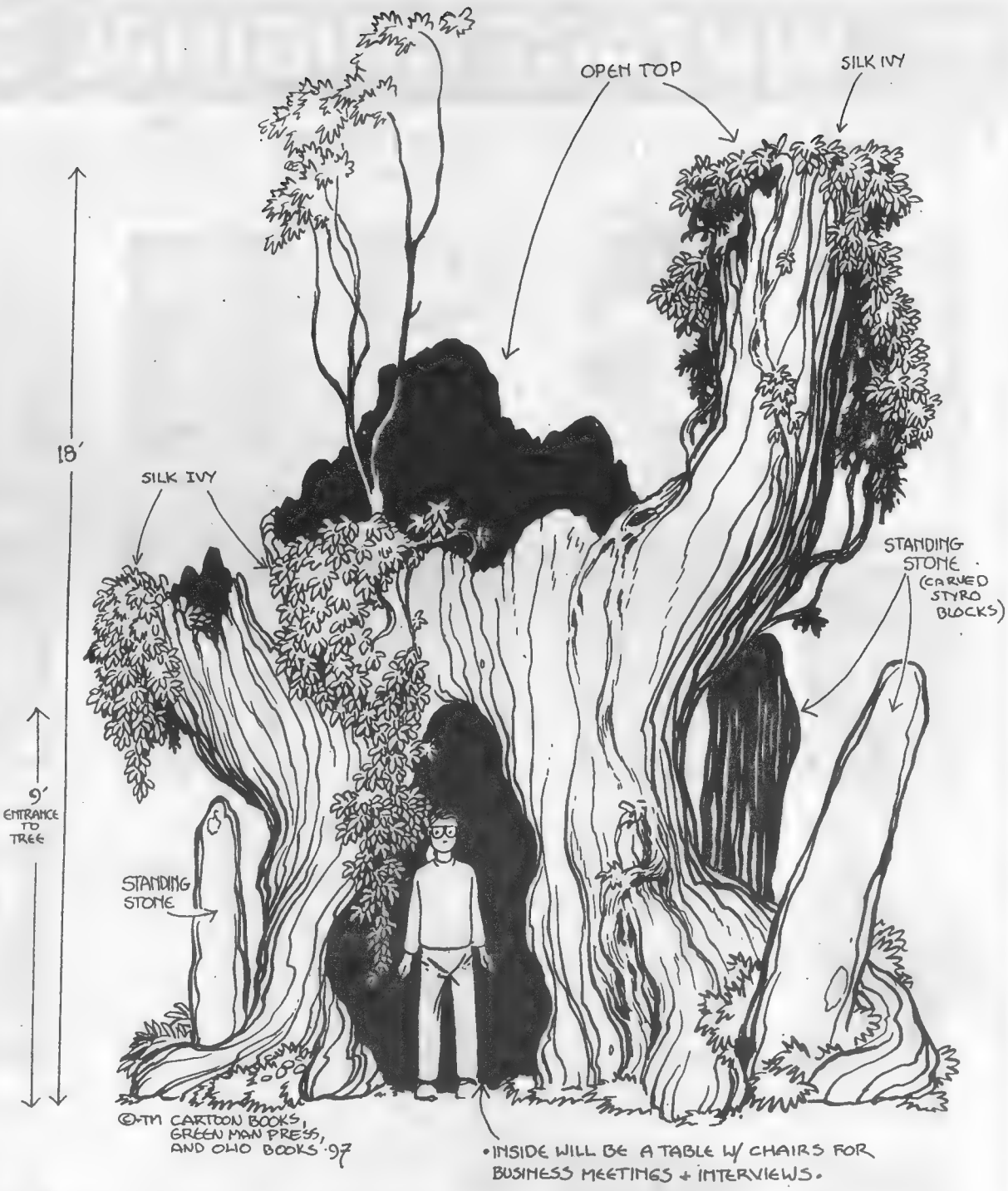
Vess: I'll promote my new *Ballads and Sagas* trade paperback. I also have a portfolio of cover plates for the book. That was co-published by Sirius Press and me. I'll also have *Stardust*, the project that I'm doing with Neil Gaiman for DC's Vertigo imprint. I have a booklet displaying the hundred or so paintings that have already been done. We've got everyone from Will Eisner to Frank Miller to come to our pizza parties, and we hope anyone doing cool stuff that we want to promote will attend these parties. We want to promote having a good time with comics — and good will with the retailers.

Medley: I'll have the *Castle Waiting* graphic novel and the first two issues of *Castle Waiting* along. I'm doing a new poster which will be in stores in September, so those will be something exclusive for the fans.

***CBG:** What is the **Stardust** project with Neil Gaiman?*

Vess: Gosh, this project has been in the works forever, since we won the World Fantasy Award for *Sandman* #19. It's a creator-owned

(Continues on Page 40)


OPEN TOP
SILK IVY
SILK IVY
18'
STANDING STONE (CARVED STYRO BLOCKS)
9' ENTRANCE TO TREE
STANDING STONE
©TM CARTOON BOOKS, GREEN MAN PRESS, AND OHIO BOOKS '97
•INSIDE WILL BE A TABLE W/ CHAIRS FOR BUSINESS MEETINGS + INTERVIEWS.

•THE BIG FANTASY ADVENTURE TOUR•

A sketch of the front of the display's tree shows the entrance to the interior which is used for meetings and interviews.

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CBG Customer Service Award - 1997

FANTASY DISTRIBUTION COMPANY

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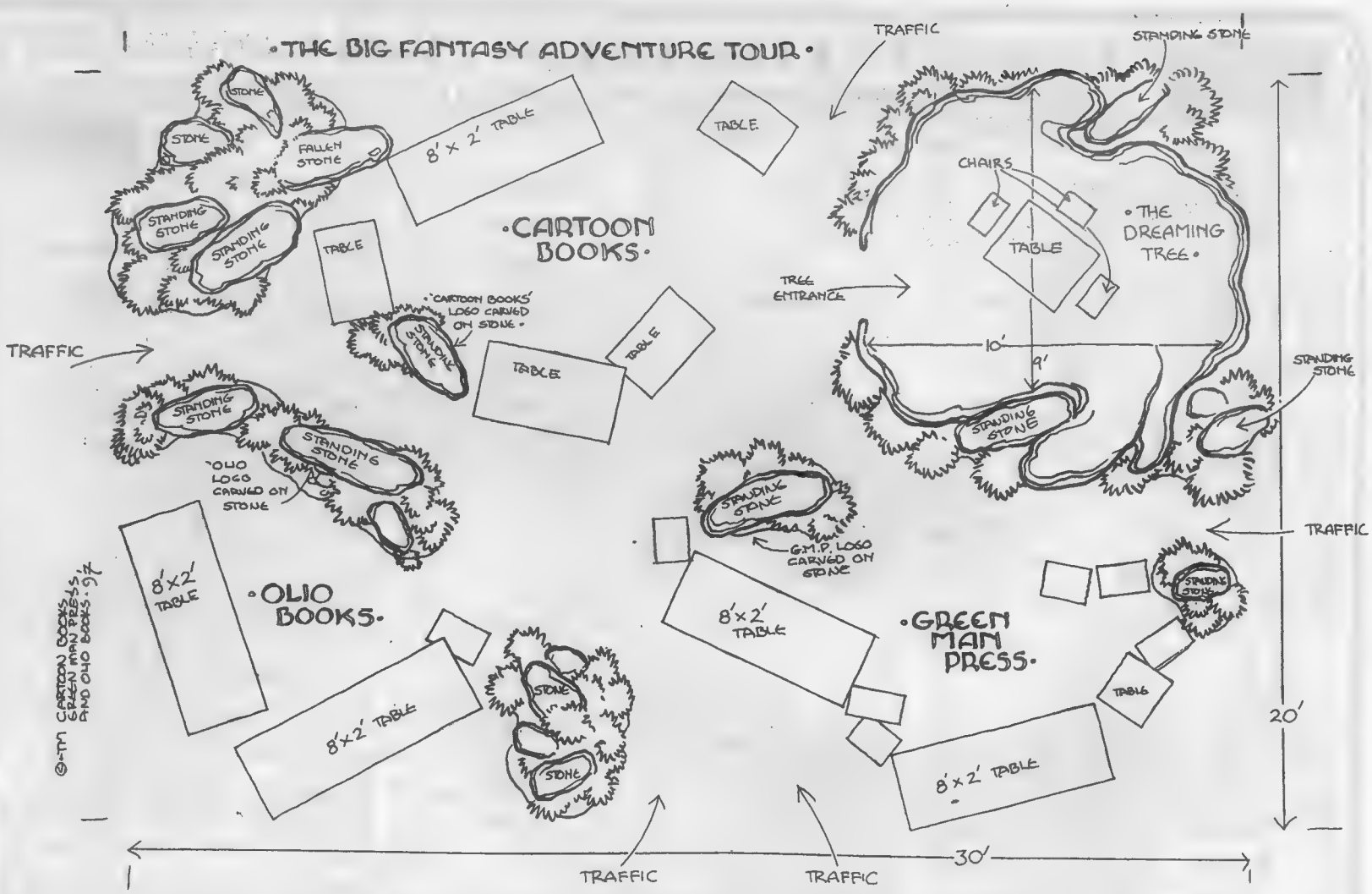
CROSS-COUNTRY COMICS

"... with the number of people that Charles and Jeff know, far more than I know, they've been a tremendous help in getting word out about *Castle Waiting*."

— Linda Medley

The Book of Ballads and Sagas



As this overhead sketch shows, The Trilogy Tour's display has separate areas for each of the creators and an open traffic flow.

TRILOGY TOUR
(From Page 38)

project that's a fairy tale for adults. It's about 200 pages long, with pictures and text on every page — but no word balloons. It's a very illustrated novel. It will be coming out this fall from DC's Vertigo imprint, along with a plethora of other products.

CBG: *How has the start of Olio Books gone?*

Medley: It's been going great so far. There's a lot of work involved in setting up a publishing company, but, once you get through the work, you realize that it's a lot different than doing work-for-hire. I want to get the series out on a more regular basis and I'm hoping to make it bimonthly.

I have to say, with the number of people that Charles and Jeff know, far more than I know, they've been a tremendous help in getting word out about *Castle Waiting*.

CBG: *What's the story behind the* ***Bone*** *prequel?*

Vess: When I was visiting Jeff to do the design work for the tree, he took me to this incredible little valley called Old Man's Cave, which is where most of *Bone* is set. It's a little valley in Ohio. As we were walking, he started telling me the prequel to the whole *Bone* story, and it was a really great story. It made me stop in my tracks and say, "If you want me to draw it, I'll draw it."

Smith: It will cover what went on in the valley before Fone Bone and his cousins came into it. It's the story of Gran'ma Ben, when she was Thorn's age and she had a run-in with Lord of Locusts. It will set the stage for what's going on in current *Bone* continuity. Charles is one of the best fantasy artists there is, and, if he wants to draw it, then I'm going to let him. It will probably be a four-issue limited series.

CBG: *Are you looking forward to being on the road for nearly a month?*

Smith: I am but, at the same time, I'm not. I have so many projects going on, it's hard to make the time. Once we get on the road and load up the tree, I'll be focused on the tour itself. At first, I thought it would be cool if we camped while on the road, but I got zero support for that idea. [*Laughter*]

Medley: Yeah, I'm ready for it, but that's because we've been planning it for so long. I know it's going to be a circus once we get going. We'll have roadies with us, just like a band!

Vess: I'm looking forward to the gawking amazement on people's faces when they see this. It's very organic looking, and people will be able to walk in and around all of our publisher displays and the display itself. Most displays are very hard-edged and symmetrical, and, since all of us do pastoral fantasy type things, we wanted our display to reflect that sensibility. It's going to be a gas.

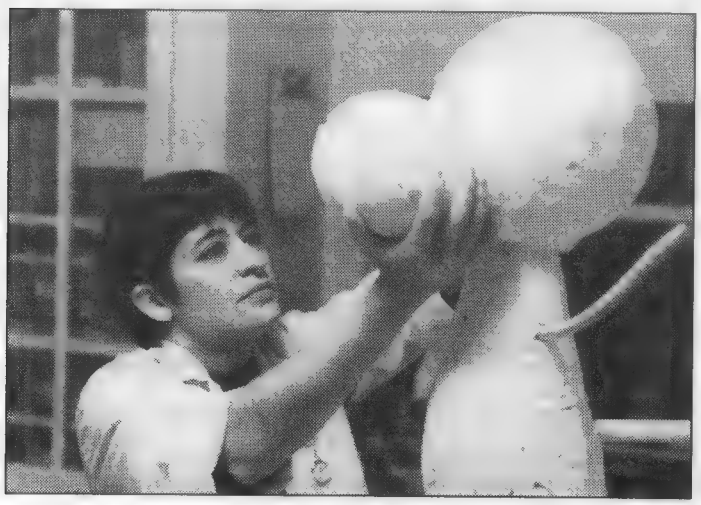
CBG: *How has the fantasy thrust behind the tour appealed to all of you?*

Vess: I've always responded to fantasy, again, maybe due to its organicness. I like the mythology and the resonances behind it all. I grew up reading fantasy but, as I've gotten older, I find myself reading the source material, the actual myths and folk tales. Al I really know is that it really makes me happy to draw it. I get really charged up when I draw it, as opposed to the grind of trying to draw a modern apartment building on a street.

Smith: I'm a big fantasy fan. Fantasy has a lot of negative connotations — meaning swords and sorcery. I'm not really into swords and sorcery. I'm more interested in mythology and epic adventure. We want to celebrate the storytelling genre we've all chosen. Fantasy covers everything from *The Odyssey* to *Star Wars*: It includes the simplest nursery rhymes and the most complex mythologies of the world's religions. The genre of science fiction is one that teaches us to ask questions. Fantasy teaches us where to find the answers.

Medley: I think it's really great. I think it's something that nobody's pushed really big, even though fantasy is a really big genre. I know it's mainly big in the gaming arena, and I think a lot of people don't know that there's anything outside of it, in regards to the world of fantasy. So, of course, I'm hoping that this is something that will show people that fantasy is really cool for everybody.

Below, Linda Medley molds one of the Bone figures for the display.



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65 VF+ 35.00
66 VF+ 85.00
68 FN+ 18.00
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71 VF + ... 27.00
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5 VF/NM 17.00
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9 VF 15.00
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143 G+ 13.00
145 G/VG 15.00
147 VG+ 22.00
168 G+ 8.00

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17 (Donbo) FR+ 125.00
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45 VG 33.00

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4 FN- 40.00
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7 FN/VF 55.00
11 G- 6.00

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160 NM- 160.00

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64 FN 28.00

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105 VF + ... 39.00
106 VF- 30.00
107 VF 36.00
108 FN 22.00
108 VG + ... 12.00
109 VF 36.00
111 VF+ 26.00
112 VF + ... 26.00
113 VF 20.00
122 VF + ... 33.00
ANN 1 NM- 65.00

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100 FN/VF 6.00

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1 VF- 95.00
3 VG/FN 26.00
4 FN 23.00
5 FN+ 25.00
6 FN+ 19.00
7 VF- 27.00
8 VF- 27.00
9 FN/VF 23.00
10 VF- 27.00
11 VF 20.00
12 VF- 18.00
13 VF + ... 23.00
14 VF 20.00

JIMMY OLSEN
5 VG- 90.00
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36 VG- 21.00
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44 G/VG 15.00
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88 VG- 52.00
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90 VG- 35.00
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94 VG/FN 42.00
96 VG/FN 42.00
97 FN 65.00
97 VG 42.00
98 FN- 41.00
99 VG 31.00
101 VG/FN 26.00
102 FN- 29.00
104 FN- 29.00
106 VG/FN 26.00
107 VG+ 23.00
108 VG+ 23.00
111 VG 18.00
113 FN/VF 38.00
114 FN+ 31.00
115 VF 69.00
116 FN 28.00
116 VG 17.00
117 FN 28.00
118 FN + ... 31.00
119 VF- 40.00
120 FN/VF 36.00
121 VF 47.00
121 VG 17.00
122 VG+ 19.00
123 FN/VF 35.00
124 FN- 24.00
124 VG 17.00
125 VF 45.00

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115 FN/VF 75.00

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2 VG+ 180.00
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36 VG- 12.00
37 G + ... 11.00
40 G/VG 10.00
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45 VG- 8.00
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2 VF 22.00
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2 FN 11.00
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57 VG 20.00
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54 VF- 280.00
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6 VF 18.00
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POWER MAN
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PUNISHER
1 NM/M 9.00
1 (1987) VF/NM .. 8.00

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6 VF/NM 5.00

RIN TIN TIN
12 G/G + ... 6.00

RIP HUNTER
1 FN- 160.00

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24 VF/NM 7.00
28 VF- 4.00
33 FN/VF 3.00

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1 NM 75.00
2 VF/NM 45.00
3 VG + ... 45.00
4 VG+ 45.00
5 FN 65.00
6 FN- 36.00
7 VG/FN 32.00
8 FN 43.00
9 FN 43.00
10 FN + ... 48.00
ANN 1 G+ 19.00
ANN. 2 NM- 45.00

SECRET SIX
4 VG+ 8.00

SGT. FURY
1 G+ 145.00
10 NM- 125.00
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SHOWCASE
6 FN- 850.00
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11 FN/VF 650.00
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18 VG+ 250.00
24 VG 300.00
34 VG- 200.00
35 FN 250.00
35 VG 160.00
35 G/VG 115.00
35 G + ... 105.00
35 G + ... 105.00
36 VF- 395.00
36 G/VG 100.00
82 VG 14.00
83 FN 19.00

SPECTRE
1 VF- 65.00

SPIDER-MAN (1990)
1 (Black bagged) NM/M 12.00
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STAR WARS
1 VF 36.00
4 VG 6.00
8 FN 6.00
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75 G/G + ... 15.00
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101 VG- 155.00
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104 G/VG 50.00
104 G + ... 44.00
105 FN-/FN 95.00
106 VG/FN 49.00
106 VG-/VG 38.00
107 VG/FN 62.00
108 VG- 35.00
111 VG/FN 85.00
112 VG/FN 33.00
113 VG + ... 30.00
114 G/VG 60.00
115 FN 160.00
116 FN/VF 60.00
119 G/VG 24.00
121 VF + ... 50.00
122 VF + ... 50.00
123 FN 26.00
124 VF- 36.00
125 FN 23.00
126 FN 23.00
127 FN + ... 28.00
128 FN- 23.00
129 FN 20.00
130 FN/VF 34.00
131 FN + ... 24.00
132 VF 44.00
133 VG- 39.00
134 FN 23.00
137 FN 14.00
139 FN 14.00
148 FN + ... 20.00
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153 FN 14.00
159 VF 32.00
167 VF/NM 42.00
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ANN. 2 G/VG 85.00

STRANGE WORLDS
7 VG 58.00
18 VG + ... 60.00
19 VG + ... 60.00

SUPERBOY
49 VG 52.00
97 VG 11.00
102 VG/VG 8.00
104 VG 8.00

SUPERMAN
100 VG- 250.00
139 G+ 26.00
198 G/VG 7.00
200 VG- 7.00
213 FN 11.00
218 VG/FN 7.00
233 VG- 11.00

TALES OF SUSPENSE
3 VG + ... 165.00
9 VG 100.00
24 VG 52.00
26 VG+ 54.00
27 VG+ 54.00
28 FN 77.00
29 VG 48.00
30 VG 48.00
32 VG 85.00
33 VG- 40.00
34 G+ 33.00
35 FN- 85.00
36 FN 68.00
38 VG+ 54.00
40 G/VG 195.00
41 VG+ 150.00
42 VG + ... 90.00
43 FN 120.00
44 FN- 105.00
45 VG + ... 90.00
46 VG 48.00
47 FN 73.00
48 VG- 50.00
49 FN/VF 85.00
53 VF + ... 110.00
54 VG + ... 22.00
54 VG-/VG 19.00
54 VG-/VG 18.00
56 VF + ... 62.00
57 FN- 55.00
58 FN/VF 160.00
59 VG- 60.00
60 G + ... 22.00
61 VG+ 22.00
62 FN+ 34.00
63 FN + ... 86.00
63 G/VG 10.00
65 FN/VF 70.00
65 G/VG 10.00
66 VF 95.00
87 FN/VF 26.00
90 VG- 9.00
93 VG 10.00
98 VG+ 12.00

TALES OF THE UNEXPECTED
49 FN-/FN 50.00
98 VG/FN 13.00

TALES TO ASTONISH
4 FN/VF 230.00
5 FN/VF 250.00
6 VG- 85.00
8 FN- 102.00
9 VG 90.00
10 FN+ 160.00
12 FN+ 120.00
15 VG 95.00
16 VG + ... 90.00
17 FN/VF 145.00
18 VG + ... 75.00
20 G/VG 50.00
21 FN 120.00
22 FN- 70.00
24 VG 55.00
25 VG 55.00
26 VG + ... 64.00
27 G + ... 375.00
28 VF 160.00
29 VG/FN 67.00
30 G/VG 40.00
31 FN 80.00
32 VG 55.00
33 VG 55.00
34 VG/FN 67.00
35 VG + ... 350.00
36 GT/VG 100.00
37 FN- 105.00
38 VG+ 90.00
39 FN 120.00
39 VG 80.00
40 G + ... 53.00
41 VF + ... 195.00
42 VG + ... 64.00
45 VF 105.00
46 VF- 95.00
47 FN 54.00
48 FN/VF 78.00
49 VG + ... 50.00
50 VF 100.00
51 VG + ... 29.00
52 FN/VF 55.00
53 VF- 70.00
54 FN- 33.00
55 VG + ... 29.00
56 G + ... 15.00
58 FN 39.00
59 VG 40.00
60 VG+ 52.00
61 VF 52.00
62 FN 26.00
63 FN 26.00
64 FN/VF 36.00
65 VF + ... 55.00
66 FN + ... 29.00
67 VF + ... 55.00
68 VF + ... 55.00
69 VF 48.00
71 VG + ... 12.00
72 VF 30.00
73 VF 30.00
74 VF- 26.00
75 VF + ... 35.00
75 FN- 16.00
77 VF 30.00
78 FN/VF 22.00
79 VF- 26.00
80 FN/VF 22.00
81 VF 30.00
82 VF + ... 52.00
83 FN/VF 22.00
84 VF + ... 35.00
85 VF/NM 40.00
86 VF + ... 35.00
87 VF/NM 40.00
87 FN/VF 25.00
88 VF 30.00
89 VF 30.00
90 VF- 26.00
91 VF 30.00
92 VF + ... 50.00
93 FN/VF 35.00
94 VF 30.00
95 VF 30.00
96 VG+ 12.00
97 FN/VF 22.00
98 VF + ... 35.00
99 VF 30.00
100 FN/VF 35.00
101 FN/VF 42.00

TARZAN
24 FN/VF 70.00
28 FN/VF 65.00
29 FN+ 53.00

TEEN TITANS
3 (1966) VG 14.00

3-D CIRCUS
1 FN+ (Glasses Tight) 100.00

THOR
126 VG 24.00
127 VG- 12.00
128 VF + ... 48.00
128 G/G + ... 6.00
129 FN 19.00
130 FN 19.00
131 FN + ... 21.00
133 VG 11.00
134 VF/NM 38.00
135 VF + ... 32.00
136 VF 28.00
162 VG + ... 9.00
165 VG/FN 16.00

TOM MIX
(Ralston, 1940)
1 FR+ 125.00
1 FR-/FR 70.00

UNCLE SCROOGE
Four Color 456 VG 100.00
14 VF 100.00

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7 FR/G 80.00

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27 VF/NM 8.00
28 NM/M 8.00
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(Mini Series)
1 NM/M 24.00
2 NM 18.00
3 NM/M 19.00
4 NM/M 21.00
(1988)
1 NM 18.00

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94 VG/FN 150.00
97 VG- 38.00
101 VG- 27.00
110 VG- 27.00
112 VG 26.00
116 VG- 21.00
117 VG 26.00
144 G + ... 5.00
173 FN- 7.00
180 VF 7.00
199 VG + ... 25.00
227 (100pg) VG 4.00

X-MEN
2 VG- 250.00
8 VF + ... 250.00
9 VG+ 80.00
15 VG 58.00
35 VG + ... 29.00
98 VG 15.00
98 G/VG 12.00
102 VF- 20.00
102 VG + ... 8.00
104 VG- 6.00
108 FN + ... 20.00
119 VG + ... 7.00
128 VG+ 6.00
143 VF- 6.00
158 VG/FN 4.00
171 VF + ... 12.00
213 VF 18.00

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23 MAGNUS 22, 27-31, Solar 22, 34 41, 42 avg. NM/M 7.00
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26, MAGNUS 22, 27-31, Solar 41-43, 52 avg. NM/M 7.00
27. MAGNUS 22, 27-31, Solar 41-43, 53 avg. NM/M 7.00
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36 NINJAK 1, 2, 5, 6, 9, 13-17 avg. NM/M 7.00
37 NINJAK 1, 2 5, 6, 9, 13-15, 17, 18 avg. NM/M 7.00
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51. SOLAR MAN OF THE ATOM 102nd, 12-17, 19,

DARK ADVENTURE COMICS
• INTERNATIONAL •
CBG Custom Service Award 1997
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1. Participation in our auction is a willingness to purchase the books described herein, and binds the bidder to these rules. Please do not place bids unless you can uphold them. Renegers will be barred from future auctions and billed for collection costs.
2. Please call prior to auction date to register and receive your bidder number. Detailed descriptions of any lot can be given over the phone prior to auction date.
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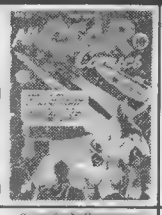
DAVID THOMAS COLLECTION

In airtight storage for 53 years, these books are by no means a pedigree, but are exceptional for blazing colors, extremely white pages & gloss!

1 All Star #13 **Outstanding** copy has both staples slightly impacted w/teeny trs from opening cvr. "David 15" is written very small in top "S" of logo, ⅛" tp sp tiny tr & one sp stress line unflaked **Brand new app. w/OWL 9 pgs!** Overall **VF** w/out name. ... MB $20



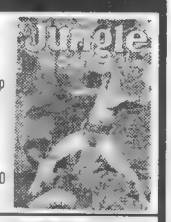
2 Capt. Aero #3 Nice flat **solid copy** has 1" top sp tr, 2" btm sp tr, a light dust shadow & "David 9" written small above logo Clean copy w/nice off-white pgs **Hitler story** & bc Catman ad VG. ..... MB $20

3 Capt. Aero #7 **Beautiful** copy **w/high gloss**, sharp color & white pgs. Sp & 1st wrap is split cleanly ⅔ down & "David Thomas #1" written small above logo Cvr still attached both staples, can seal nicely. **Killer art/ stories. G/VG** ..... MB $20

4 Detective #90 **Incredible copy** has very slight staple stress from one read, and a minor warp by btm staple from stacking. **Unbelievably white cvrs & pgs. w/scorching ink reflectivity** One of the few copies w/no name on cvr. **VF**. ..... MB $20

5 Fight #59 **No way to describe the colors & gloss of this book** Check the cvr. out in Gerber - girls, bats, tigers & bat-men - Yeow! Solid as a rock w/barely off-white pgs. **Rare cond. for a Fiction House. NM-**. ..... MB $20

6 Jungle #3. **Scarce early Fiction House**. Copy has sp roll slightly, a 2 in. btm sp tr, NOC staple pull on CF & reading wear, w/avg. pgs. Solid copy, but app. one of David's faves **Good +** ..... MB $20



7 Planet #31 **Gorgeous, killer early Planet** Only 2 flaws - lay of bk is slightly off where book was stacked so top margin of bk is slanted rather than straight - only ⅛" (call on this, no biggie) & a faint pencil "h" dirt mark on cvr. o/w this is perfect-still **VF/NM. White, colorful & glossy**. MB $20

8 Pocket #1 **Scarce 1st Harvey comic. Origin & 1st Black Cat**, Phantom, Sphinx, Zebra & other **Simon c/art** 100 page pocket (digest) size Copy has 2 in brown paper tape on upper sp & a 1" inside page tr Off-white This is a **neat, killer read** Check out the Gerber. **VG.** ..... MB $20

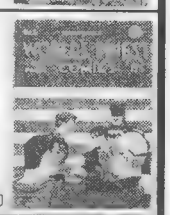
9 Super Magician #8 **Splendid** copy of the **1st Abbott & Costello story** Shiny, glossy, & white w/very minor reading wear & "Dick 68" written very small tp cvr, o/w VF- or **F/VF** ..... MB $20

10 U.S.A. Is Ready. **Nice glossy solid copy** of this neat 68 pg. Dell **propaganda bk** put out before the war. "Dick" written tp cvr. Anderson art. **VG** & a nice one. ... MB $20

11 Wings #19. Early Fiction House w/ **beautiful colors, gloss & white pgs.** Tiny btm sp nick, "Dick" lightly written in pencil top cvr, "Dick 5" very small in logo & a dist "10" in pencil A lot better than it sounds a gorgeous copy w/a **NM app. VF w/out name.** MB $20

12 Wings #20 Another super **beautiful** copy w/a 1" extreme back sp tr & a dist "c" pencilled very small, w/a tad of sp roll from stacking & 3⅛" right margin cvr ticks o/w VF **Fine** MB $20

13 **World's Finest #6.** Sharp, solid copy of a cool **patriotic cvr. Brilliant white pages** "David Thomas" written small at top cvr & copy has very minor creasing w/color flakes from reading once or twice Flat sharp & clean **VG+**. ..... MB $20



GOLDEN AGE COMICS

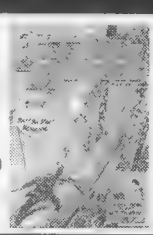
14 Atomic Comics #3 Super hard-to-find **Baker issue** w/a great **Uncle Sam cvr.** Copy has a 4" spine split w/¼" gone o/w a solid issue. **Good-** ... MB $20

15 Big Shot #1 **1st Skyman** Tough issue has a detached & separated cvr, however cvr & pages are very nice. **Fr+**. ..... MB $20

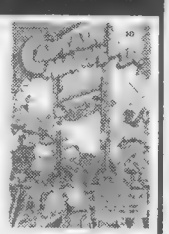
16 Capt. Flight #5 **Extremely scarce issue** w/a fantastic **bondage & classic torture cvr.** You must see this in Gerber, **an 8** Copy would be **VF**, but is tanning & has a pencilled dist "A" on cvr unobtrusive Date stamp on top splash **Great book F+**. ..... MB $20

17 Capt. Marvel #56 Nice issue **w/ above avg. pages. Scarce double cover!** 1st is **VF-** w/ dist check mark, 2nd is **NM!** Golden Age doubles are seldom sold. ..... MB $20

18 Capt. Marvel #88 **Pretty, clean issue** w/ bright colors, avg. pgs. & a ¼" dust shadow btm cvr Neat **Mr. Tawny** wild man story. **VF-**. ..... MB $20



19 Capt. Marvel Jr. #83 **Unreal copy.** A much requested issue. Book has **an almost perfect cvr w/ bright deep colors** & much gloss w/ avg. pages NM but I'll say **VF+** because of pages. You don't find Fawcetts like this cvr. ..... MB $20



20 Comic Cavalcade #31 Tough squarebound issue w/ **great color & pages** Tiny ¼" fleck chip off bc edge **o/w NM-**. .. MB $20

21 Flash #33 **Origin of the Shade.** Copy has slight dust shadow, minor reading wear = slight staple stress, & teeny edge flakes top cvr. There is a ¼" btm cvr crnr crease & a 1 inch pencil mark Bk is **beautiful, solid**, has **incredible cvr colors** & image, but avg pages. **F**. ..... MB $20

22 Four Favorites #20 **Beautiful Palais cvr** - look at Gerber. Copy is **glossy & white** & has light color flaking extreme sp edge & a 1" rack crease w/no flaking. **Nice, Nice. F+**. ..... MB $20

23 Gold Medal #1. **132 pg. Cambridge Hse one-shot** w/ Fugitani art & Witch of Salem app **Tough to locate giant** has right cvr edge wear w/a couple small chips & a defective sp glued kind of bent Nice **VG/VG-. Avg. pgs.** ..... MB $20

24 Heroic #2. Nice copy w/ above avg. cvr & page whiteness & a **killer Everett c/story** Avg. reading wear & some creases **Solid VG**. ..... MB $20

25 Hopalong Cassidy Lot #88, 112, 118 **Outstanding mid-50's DC's** w/ gorgeous **Colan & Gil Kane c/art** 50's DC's like this are rare **#88 is VF+**, **#112** is .NM- w/ ½" right edge DS; **#118** is F/VF. All are glossy & off-white ..... MB $20

26 Little Nemo 1945 McCay 11x7¼" b/w **Dead Mint** 1905 & 1911 reprints by Winsor McCay. **Beautifully white. NM+**. ..... MB $20

27 Looney Tunes #1 **Scarce, important issue w/1st apps. of Porky Pig, Bugs Bunny, Daffy Duck, Elmer Fudd** & others Copy is very **glossy & bright** and has **above avg. pages** Very minor reading wear & a pencil "H" at top. **Gorgeous VG**. ... MB $20

28 Marvel Family #76 **Very hard to locate later issue** w/ bright & colorful **Atomic Crimes cvr.** Copy has avg reading wear and very intense colors **VG** ..... MB $20

29 Marvel Mystery #17. **Human Torch/ Subby team-up by Burgos/ Everett**, beautiful torch bc pinup & shows Human Torch #2 on cvr! Copy has been prof. restored on sp & crnrs w/light color touch added **Nice, clean work app. VF. Deep colors**. ..... MB $20

30 Master #47 **Beautiful cvr** - pull out the Gerber again. Book has **Hitler turning into Corp. Hitler Jr - a much requested issue!** Wear at staple and a couple of sp creases w/flaking. Nice pages **F-, looks nicer**. ..... MB $20

31 Nickel #6 **Nice Bulletman cvr. Clean** issue w/ a couple of ½"-1" edge trs & some sp. wr. Decent pages. **VG**. Small pencil name ..... MB $20

32 Sheena #5 **Ohio Copy. Gorgeous deep red cvr w/ above avg. pgs. Baker** cvr 2 unflaked stress lines **Beautiful** book. Couple of light fingerprints on bc (Now we can find out who the Ohio bks were bought from!) **VF/VF-**. ..... MB $20

33 Special Comics #1. (Hangman #1). **Origin of the Hangman** & the Boy Buddies w/ a **Shield/Wizard x-over** Tough issue has avg. pgs., inside cvr reinforced staples & a 1.5" tr seal. **Solid, appealing copy. VG** MB $20

34 Strange Adventures #9 **Origin & 1st app. Capt. Comet** c/story Nice copy has some minor color flaking on slight reading sp stress, a 4" slight chip serration lower bc & a 1" tr bc tp sp. Nice pages **VG/VG+ looks much nicer**. ..... MB $20

35 Terry Toons #38. **1st app. Mighty Mouse. Highly sought book** This copy is **immaculate**- sharp, square, **brightly colored & white**. Teeny ¼" slanted bindery tr tp sp & a faint pencilled "m" dist. mark **Unbelievably beautiful copy. NM-. ..... MB $20**

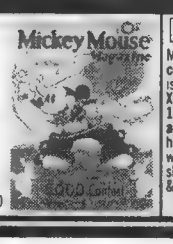
36 Wonder Woman #23. **Story from W. Woman's childhood**. Copy has minor staple wear, a ¼" top right crnr crease, a touch of slight color flaking at 2 sp stress lines & some tiny pencil scribbles very top bc w/ a ½" top bc tr. Whew! **Looks VF or so, but F/F-** ..... MB $20

37 Wonder Woman #40 **Beautifully clean 1950 issue** w/ great cover Copy has sp wear & staple stress w/ a 1" tr by btm staple & some minor sp color flaking. Real decent copy **w/ milder pages. VG**. ..... MB $20

MICKEY MOUSE MAGAZINES

WESTERN PUB. RACINE FILE COPIES

38 Mickey Mouse Vol. 1 #2. **File copy. Messmer art. Very glossy copy** has minor sp wr w/ a couple of creases & a lower right crnr 1" chip. Editorial dept **Western Pub. file stamp on FC.** Pages are **whiter than OWL 10!** Oct. '35. **VG.** ..... MB $20



39 Mickey Mouse Mag. Vol. 3 #3. **File copy stamped.** This is a helluva issue! First there's a **great Mickey X-mas cvr** & second, this is **the 1st app. of Snow White (Disney's) anywhere! Super scarce issue** has several very minor sp stresses w/ a couple of color flakes & very slight edge wear. Cvrs are off-wh & int. **pages are OWL 6-7. F+/VF** ..... MB $20

40 Mickey Mouse Mag. Vol. 3 #4. **File copy stamped. One of the best covers of the entire run** - The Spirit of '38 (run to the Gerber!) & the **1st Snow White serial installment** (pre-dates movie). **Unbelievable VF+ w/OWL 6-7 pages! Scarce** MB $20

41 Mickey Mouse Mag. Vol. 3 #7. **File copy stamped. Gorgeous Seven Dwarfs Easter cvr.** Color Mickey & Donald strips. **VF+ w/ OWL 6-7 pages!** April '38. ..... MB $20

42 Mickey Mouse Mag. Vol. 5 #2. **File copy stamped. Killer Goofy Halloween cvr.** on this smaller sized issue! This is also **the 1st app. anywhere (cameo) of Disney's Pinocchio! Scarce.** Several tiny sp stress lines & a ¼" color scrape top fc. **Very glossy F/VF- w/ OWL 6-7 pages.** Nov. '39. ..... MB $20

43 Mickey Mouse Mag. Vol. 5 #4. **File copy stamped. Unbelievably glossy** copy w/ **slightly off-white pages!** Killer Donald cvr & Donald's Dog Laundry story BC Pinocchio movie ad. Yeow! **VF+/NM-** Almost imperceptible sp wear from opening & stacking. .. MB $20

DARK ADVENTURE 6-22 AUCTION ENDS/TO REGISTER: 770-232-1931

MEMORABILIA & VINTAGE PAPER

44 Americа At War TP. 1st '79. **Beautiful DC War** reprints w/ great **Kubert** cvr. Slight edge **foxing** 3 sides o/w **NM** ..... MB $10

45 Buck Rogers Pop-up Book "A Dangerous Mission" 1934. Cool, **scarce** little book w/ color flaking on sp & tan pages. Pop up is in **excellent** cond. **Very tough item. VG/VG-** Check this out in BLB guide. ..... MB $10

46 Capt. Hawks/ Melvin Purvis Secret Scarab Ring 1937 Post's This is an **extremely rare premium ring** w/ a **24K gold finish** & a painted green top. This item came from the **D. Thomas coll.** & is **immaculate** Ring is rounded but barely bent in & **has hardly any wear.** Slight discoloration on inside can be cleaned. ¼" scratch in paint on top w/ gold plate showing barely **VF/VF+. RARE!** ..... MB $10

47 Capt. Marvel portrait picture mail-in. No text. Early 40's Whiz promo **Beautiful** 8x10 **painted** image of Capt Marvel Off-white w/ 1" slight top right crnr crease w/ no flaking. **VF- Tough premium.** ..... MB $10

48 Comic Story Paint Book 1943 - large size 68 pgs. **Cool book w/ a painted** Capt. Marvel & Capt. M. Jr. cardboard **cvr.** w/ 2 complete stories reprinted 3 color panels per page. Pages are brown, avg sp wear & a ½ in. chip upper rght crnr that goes ½ thru bk. **VG- scarce.** ... MB $10

49 Edgar Rice Burroughs autograph. On check. **Very authentic** May, **1939** Written to his maid or housekeeper. **NM. Tough item.** ..... MB $10

50 Family Circle Vol. 17 #17, Oct. 1940 The **2nd hardest** to find print Superman mag. Has **Superman by Shuster on cvr** & long article on comics entitled "Don't Laugh At Comics" w/ **Siegel & Shuster interview & M.C. Gaines mention** Dr. Marston all the way thru Dark Cream **F/VF** w/ a ¼" btm fc crnr chip & a 1½" moisture spot on cvr (barely noticable). ..... MB $10

51 King Novelty Catalog #87; 1944 This is a **way cool** thick, digest-sized full color paper catalog w/ all kinds of **novelties, racist items & magic & juvenile** games. Rusty staples & a few stains but great artwork & memorabilia thru-out. **Ever see one? G+.** ..... MB $10

52 Mickey Mouse Book - 1930 - Bibo & Lang. **The 1st Disney publication & 1st Mickey Mouse print book. Super scarce,** usually missing page 9 which has a cut-out puzzle game, **as this is** Slightly discolored staples & paper at sp, several tiny chips right fc edge & 1" chip middle btm bc. **Nice cvrs & off-white nice pgs. VG-.** ..... MB $10

53 Night Images by R.E Howard 544/1000 Morningstar Press - 1976 **Beautiful archival printed** HC w/ DJ by **Frazetta** w/ Howard's poetry heavily ill. by **Corben** Real hard to locate & **heavily requested. NM-** ..... MB $10

54 Secret Origins of DC Super Heroes TP, 1st, 1976 Neal Adams cvr **Scarce** thick bk reprinted **G.A. & S.A. origins of all major DC heroes** Highly in demand **VF/NM** ..... MB $10

55 Snow White & The Seven Dwarfs Paint & Crayon Box Set. 1938 Another **incredible item** from the **D. Thomas collection**. All paints, crayons & brush **intact** & all 4 paint bks inside w/ off-white pages (2 have some crayon in them) **Box is beautifully illustrated** & has a faint dust shadow **Box VF-**, Int as desc. **Rare this complete.** ..... MB $10

ESOTERIC SILVER AGE & MODERN COMICS

56 Avengers #87. **Beautiful NM** 0 Black Panther White sp. ..... MB $10

57 Daredevil #15. **Gorgeous** copy. White sp **NM** ..... MB $10

58 Dark Shadows #1 **VF/NM+ w/ poster!** Classic photo cover. MB $10

59 Get Smart #1-3 **#1-NM-; #2 VF-; #3 NM-** in demand issues. ..... MB $10

60 F.F #8. **Gorgeous** copy **NM-, but tannish, so VF-** Nice! ..... MB $10

61 Tales to Astonish #47 **Pretty** off-white **VF+** Ant-man issue! ..... MB $10

62 Ghosts Lot. #s 6, 7, 9-15 **#6 is VF, rest are NM-/NM.** Nice run of **sought after** issues. ..... MB $10

63 Ghost Castle #1-3. #1 & 3 are **NM**, #2 is **VF. Hard to locate** DC horror title. ..... MB $10

64 H.R Pufnstuf #1 1970 S & Marty Krofft **scarce** issue **NM file copy.** ..... MB $10

65 Konga #5. Great early **Ditko** monster book. **VF/NM** MB $10

66 Lancelot Link, Secret Chimp #1. 1971 photo cover **Tough file NM.** ..... MB $10

67 Mod Wheels #1, 2 Cool lot of early '70's **hippie weirdness. NM. File copies.** ..... MB $10

68 Snow White 1956 Bendix Giveaway **Gorgeous** ½ size paper cover comic in full color **NM- file copy** MB $10

69 Sealed Pack Disney Mini Comics. '70's vending rack pk - 6 each of 3. Mickey, U. Scrooge, Pluto. NM. **Scarce item.** ..... MB $10

70 Underground Spirit #1, 2 '72 **K. Sink adult** "Cnme Convention" & "All About P. Gell". **NM-** ..... MB $10

71 Snarf #3 - **Scarce underground** w/ **Will Eisner Spirit cvr.** 1972, **NM.** ..... MB $10

72 Where Creatures Roam #1-4. **High demand early '70's** Marvel monster rep **VF/NM.** ..... MB $10

73 Where Monsters Dwell #1-9 **Great** run of pre-hero Marvel horror. **VF/NM** ..... MB $10

74 Winnie The Pooh #1. Try to find one of these! **Scarce only Pooh series. NM- File** ..... MB $10

75 Welcome Back Kotter #1-10 **NM run** of a new hot trend. ..... MB $10

76 Witching Hour Lot. #'s 8-12 **NM- Great run** - Adams, Cardy Tough in hi-grade. **Classic '70's DC Horror** .... MB $10

77 Wonder Woman Lot. #'s 176 (1st new W.W.), 185, 186, 195 & 198 (Giant) These are smoking hot! **All VF/NM. Getting tough to locate.** ..... MB $10

MIGHTY MARVEL MEMORABILIA

78 Creem Magazine Vol. 4 #11 **Fantastic 1973 article** on Marvel Contains cool **artwork**, articles, & **photos** of the bull pen! F+. MB $10

79 Dr Strange Black Light Poster **"The Search"** by **Severin** Shades of Ditko, **major psychedelia** here **Scarce NM!** ..... MB $10

80 Graphic Novel Lot. Contains **1st prints** of Fireside's **Am.- Spider-Man, F.F** & the thick **Marvel Super-Heroes Greatest Battles. All NM-** w/ slight edge **foxing** MB $10

81 Incredible Hulk Black Light Poster. **"Lost in a Micro-World-RONNKK". Tough to find** black bordered Hulk in the jungle of the woods. **NM-** ..... MB $10

82 Journey Into Mystery #83 Golden Record **Sealed** package w/ a **NM record & album** and a **beautiful** reprint of #83 (has a **rough spine scrape** from printing & sealing). **Scarce together.** ...MB $10

83 Marvel Black Light Cards. **Scarce 1971** 24 card set w/ envelopes contains tons of great panels by **all the bullpen greats NM.** ..... MB $10

84 Flagpole Magazine Vol. 8 #7 Great local college tabloid from '94 **w/ a killer "Farewell to the King" Kirby memorial cover & article. NM-.** ..... MB $10

85 Marvel '78 Postcard BK & The '76 Marvel Super Hero Stamp Album #1. Postcard bk is **complete & NM** w/ loads of **great art** The stamp album is **F- & unused.** ..... MB $10

86 Rolling Stone #91. This is the great **1971 Marvel article** by the premiere culture mag of its day! **VF+, Tough!** ..... MB $10

87 Silver Surfer Black Light Puzzle. **Ultra-scarce puzzle** of image of "Free" **Mint sealed in VF box. Incredible Kirby art!** MB $10

88 Silver Surfer GN by Lee/ Kirby '78 Fireside 1st print. Not a reprint - a **NM copy** of the classic tale Getting **very hard to locate.** ..... MB $10

89 Spidey/ Sub-Mariner Pstr. by Colan (?) **Ultra cool** underwater or over-air image (depending on the lighting) **Very bright. NM+** ..... MB $10

DC 100 PAGE SPECT./GIANTS & SPECIALS

90 DC-14 Batman **Beautiful** square **NM-** copy w/ wraparound cover. .. MB $10

91 DC-15 Superboy. **Gorgeous white cvr** w/slight ink trans **Perf. sq. NM-.** ..... MB $10

92 Brave & The Bold #113. **Sharp NM-** glossy red cvr MB $10

93 Brave & The Bold #114. Another very **nice** copy **NM-** ..... MB $10

94 Flash #229 **Very white cvr.** Top sp bump w/ ⅛" tr. **VF.** ..... MB $10

95 Flash #232. Deep purple copy w/ **very slight 1" thumb crease VF-** .... MB $10

96 JLA #110 **Early 100 pgr.** Glossy black cvr. **NM-.** MB $10

97 JLA #113. **Sharp, white cvr.** Sq. sp. **NM-.** .. MB $10

98 Superboy #205 **Gorgeous,** square **NM- early** Superboy 100 pgr. ..... MB $10

99 Superman #272. Super nice real **early Superman 100 pgr. NM.** ..... MB $10

100 House Of Mystery #228 Pretty **NM-** Glossy. ..... MB $10

101 Witching Hour #38. **Early VF/VF- 100 pgr.** .. MB $10

102 Young Love #107. The **2nd rarest '70's DC.** Hold on to your hats - this one's **NM/NM-! Beautiful, glossy & white!** Nicest I've ever seen! ..... MB $10

103 Young Love #108. Real tough book. **NM- Early 100 pgr.** ..... MB $10

104 Young Love #113. Wow! **NM-.** ..... MB $10

105 Shazam #8. **Early** issue - **all origin. NM.** ..... MB $10

106 Shazam #12-14 Killer lot. **NM-** ..... MB $10

107 Shazam #15-17 Super bunch **NM-.** ..... MB $10

108 Chamber of Darkness Special #1 & Tower of Shadows Special #1 Two fantastic **VF+/NM** early '70's Marvel **squarebounds** ....MB $10

109 Circle 8 Lot #1 Contains 5 issues. Phantom Strgr. #17, Witching Hour #17, From Beyond The Unknown #16, Superman #250 & JLA #85. **All are 52 pg. Giants** except for the JLA - it's a **64 pgr.! All are VF/NM.** .... MB $10

110 Circle 8 Lot #2 Contains 5 issues. H of Mystery #200, Flash #216, World's Finest #207, Unexpected #128 & Tarzan #207 **All are 48 & 52 pg. Giants. All are VF/NM** ..... MB $10

111 DC Special #6 **Outstanding copy** of this square-bound w/ class **Adams** Sci-Fi Western cvr. **NM.** ..... MB $10

112 DC Special Lot. 4 issues - #'s 2, 8, 12, 15. Teen issue, Wanted, Viking Prince & Plastic Man. **All are VF-NM.** ..... MB $10

113 Fear 1-6. Try to put these giants together! **Killer stuff. All VF/NM.** ..... MB $10

114 Jonah Hex Spectacular. We can't keep these in! Great $1 spect. w/ **Hex's death. NM.** ..... MB $10

115 Hot Rods & Racing Cars #34. **Very scarce 154 Giant** 68 page issue. Too cool to walk away from! **NM** ..... MB $10

116 Strange Adventures #228-236. **All the 25¢ giants** & w/ the exception of #234 (which is F+) **all are VF+/NM. A complete** collection. ..... MB $10

117 Summer Love #47 **Tough early Charlton w/ Beatles cvr.** promoting Hard Day's Night & Help w/ the story "The Beatles Saved My Romance". **VF-.** ..... MB $10

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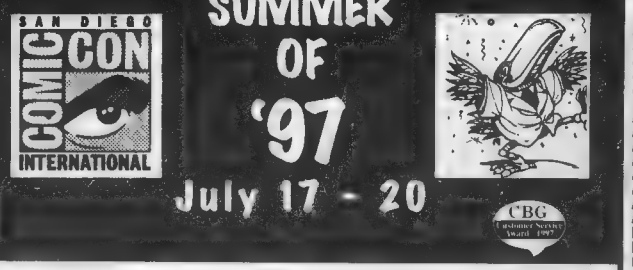

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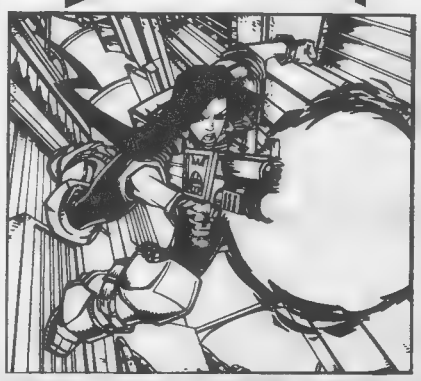

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June 14

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(Continues on Page 50)

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APPEARING
(From Page 48)

ets.

June 15

Jill Thompson (artist of *Sandman* and *Wonder Woman*), **Ron Boyd** (inker of *Adventures in the DC Universe* and *Legion of Super-Heroes*), and **Jay Torres** and **Tim Levins** (creative team of *The Copybook Tales*) at Shining Knight Comics, 1328 Danforth Ave., Toronto, **Ontario**, Canada. Call (416) 778-8314 for times.

June 18

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at DreamHaven Books, 912 W. Lake St., Minneapolis, **Minnesota** 55408, beginning at 6 p.m.

June 20

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Borders Books & Music, 5 World Trade Center (at Church and Vesey Streets), New York, **New York** 10078, beginning at 6 p.m.

F. Paul Wilson (author of *The Keep* and *Deep as the Marrow*), **Douglas E. Winter** (author of *Steven King: The Art of Darkness* and editor of *Revelations*), **Jack Ketchum** (author of *Off Season* and *The Girl Next Door*), **Matthew Costello** (author of *Wurm* and *Homecoming*), **Graham Masterton** (author of *The Manitou* and *The House that Jack Built*), **Charles Grant** (author and editor of The X-Files books), **Steven Spruill** (author of *The Rulers of Darkness* and *Daughters of Darkness*), **Greg Kihn** (author of *Horror Show*), **Ellen Datlow** (editor of *Omni*), and other horror writers at Village Comics, 214 Sullivan St., New York, **New York** 10012, from 3 to 6 p.m.

June 21

Jesse Leon McCann (writer of *Pinky and the Brain*) at Reality Recess, 26649 Brookpark Rd. Ext., N. Olmsted, **Ohio**. Call (216) 282-7850 for times.

Tara Jenkins (creator of *Galaxion*), **Rina Piccolo** (creator of *Stand Back I'm Gonna Laugh* and *Kicking the Habit*), **Stephen Geigen-Miller** and **Greg Beettam** (creators of *Xeno's Arrow*) and **Jeff Wasson** and **Chris Howard** (creators of *Dressed for Success*) at Shining Knight Comics, 1328 Danforth Ave., Toronto, **Ontario**, Canada. Call (416) 778-8314 for times.

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Shakespeare & Co., 716 Broadway, New York, **New York** 10003, beginning at 7 p.m.

Steve Epting (*Avengers, X-Factor, X-Men, Thunderbolts*), **Eric Woodard** (Vineyard Press), and contributors to Vineyard's *A Stranger's Tale* at Heroes and Dragons, 1563-B Broad River Rd., Columbia, **South Carolina** 29210, from 1 to 9 p.m.

Neil Vokes (penciller of *Ninjak*), **Michael Avon Oeming** (inker of *Ninjak*, co-creator of *Ship of Fools*), and **Brian J.L. Glass** (co-creator of *Ship of Fools*, creator of *Spandex Tights*) at Wein's World Comics + Collectibles, 4112 N. Market St., Unit B, Wilmington, **Delaware** from 2 to 7 p.m.

June 22

Tara Jenkins (creator of *Galaxion*), **Rina Piccolo** (creator of *Stand Back I'm Gonna Laugh* and *Kicking the Habit*), **Stephen Geigen-Miller** and **Greg Beettam** (creators of *Xeno's Arrow*) and **Jeff Wasson** and **Chris Howard** (creators of *Dressed for Success*) at Shining Knight Comics, 1328 Danforth Ave., Toronto, **Ontario**, Canada. Call (416) 778-8314 for times.

June 23

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Lauriat's, Silver City, Galleria Mall, 2 Galleria Mall Dr., Suite 221, Taunton, **Massachusetts** 02780, beginning at 7 p.m.

June 24

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Bibelot, 2080 York Rd., Timonium, **Maryland** 21218, beginning at 7:30 p.m.

June 26

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at The Booksmith, 1644 Haight St., San Francisco, **California** 94117, beginning at 7 p.m.

June 27

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Vroman's, 695 E. Colorado Blvd., Pasadena, **California** 91101, beginning at 7 p.m.

June 28

Michael and **Mario Ortiz** (creators of *Araknis*) at Hero Comics, 3519 W. Thunderbird, Phoenix, **Arizona** 85023, from 1 to 5 p.m.

Michael and **Mario Ortiz** (creators of *Araknis*) at Hero Comics II, 1110 W. Southern Ave., #26, Mesa, **Arizona** 85210, from 1 to 5 p.m.

Bill Morrison (artist, writer, and editor of *Simpsons Comics* and creator of *Roswell: Little Green Man*) and **Jesse McCann** (writer of *Pinky and the Brain*) at Hi De Ho Comics, 525 Santa Monica Blvd., Santa Monica, **California** from 1 to 3 p.m.

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Mysterious Galaxy, 3904 Convoy St., San Diego, **California** beginning at 1 p.m.

June 29

Joel Steudler (creator of *Rabid Monkey*) at New Dimension Comics, Ellwood City, 508 Lawrence Ave., Ellwood City, **Pennsylvania** 16117, from 2 to 4 p.m.

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Dangerous Visions, 13563 Ventura Blvd., Sherman Oaks, **California** beginning at 2 p.m.

June 30

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Stars Our Destination, 1021 W. Belmont, Chicago, **Illinois** beginning at 7 p.m.

July 1

The Trilogy Tour (**Jeff Smith, Linda Medley**, and **Charles Vess**) at The Great Escape, 2433 Bardstown Rd., Louisville, **Kentucky** from 4 to 7 p.m.

July 8

The Trilogy Tour (**Jeff Smith, Linda Medley**, and **Charles Vess**) at Cosmic Comics, E. Park Plaza, 200 N. 66th St., Lincoln, **Nebraska** from 3 to 6 p.m.

July 10

Neil Gaiman (creator of *Neverwhere* and *The Day I Swapped My Dad for Two Goldfish*) at Barnes & Noble, Minnesota Galleria, 3225 Galleria, Edina, **Minnesota**. See store display for times.

The Trilogy Tour (**Jeff Smith, Linda Medley**, and **Charles Vess**) at Night Flight, Cottonwood Mall, 4835 Highland Dr., Salt Lake City, **Utah** from 6 to 9 p.m.

July 15

David Mack (*Kabuki*), **James Hudnall** (*ESPers* and *Age of Heroes*), and **Brian Michael Bendis** (*Jinx*) at Metro Comics & Games, 6 W. Anapamu, Santa Barbara, **California** 93101, from 5 to 8 p.m.

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'Dilbert' creator tours in virtual mode

CROSS-COUNTRY COMICS

By Patrick Daniel O'Neill

"I wanted a way to do bookstore appearances in my pajamas," said Scott Adams. "I may never leave my house again."

Adams — futurist, techie, and creator of *Dilbert* — has signed on for a new, high-tech method of book promotion: Since early May, he's been conducting a series of "virtual book signings" at bookstores across the country. Using Intel's Video Phone with ProShare technology, Adams chats with bookstore customers, who are then able to buy pre-signed copies of his latest Dilbert volume, *The Dilbert Future: Thriving on Stupidity in the 21st Century* (HarperBusiness, $25).

"I was looking for something that would fit with the subject of the book," Adams explained further. "I figured that traipsing my physical body around to all these bookstores seemed like a very old-fashioned way to do things, I thought there was probably some company out there that had the technology to let me do it differently, and it turned out Intel was the one."

Adams has long been an avid user of advanced communications technology: he is in regular e-mail contact with many of his fans, and his characters have their own website, The Dilbert Zone, at <www.unitedmedia.com>. For his "virtual book signings," Adams said he uses a PC equipped with the Intel Video Phone technology and, as part of the promotion for *The Dilbert Future*, he conducted a series of conference call interviews over a digital ISDN phone line set up in his home.

Not surprisingly, Adams is already using computer technology in the daily production of *Dilbert*. "I have a sort of hybrid system; I draw a portion of the strip, then I scan it into the computer, finish it there, and then send it to the syndicate by modem." He added that he expects that direct computer subscription by readers to their favorite strips is not far off. "I'm already seeing a number of prototypes of that kind of service. The thing that's keeping that sort of thing from expanding is the exclusive nature of the syndication of comic strips — if one paper in a town is carrying *Dilbert*, then no other paper in that market can buy it, as well. That prevents the ability to do wide-scale computer distribution of comic strips for the time being."

Adams admitted that not being there in person for an appearance has drawbacks.

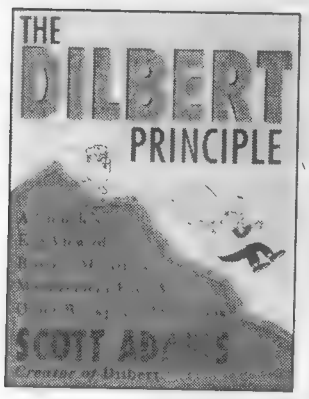
"You do lose some of the usual clues to a person that you get in a face-to-face meeting," he said, "but this is designed for a very specific purpose; I do see real people on a regular basis."

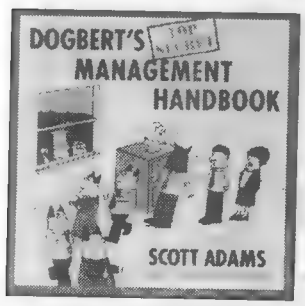
However, not every *Dilbert* fan is completely comfortable with stepping up to the computer for a one-on-one with Adams. "There's a little of what I call the ATM effect," he said. "When banks first put in ATMs, a lot of people were afraid to touch them in front of other people, for fear they would touch the wrong button and look stupid. There's some of that in the bookstores: Except for the bravest, most people are just as happy to watch; that's worked just as well, because it allows me to talk to everybody at once, instead of having each person come up, one-by-one and say, 'So, I like your work.' It lets me do something more than just nod my head, say 'Thanks,' and move my hand across the paper."

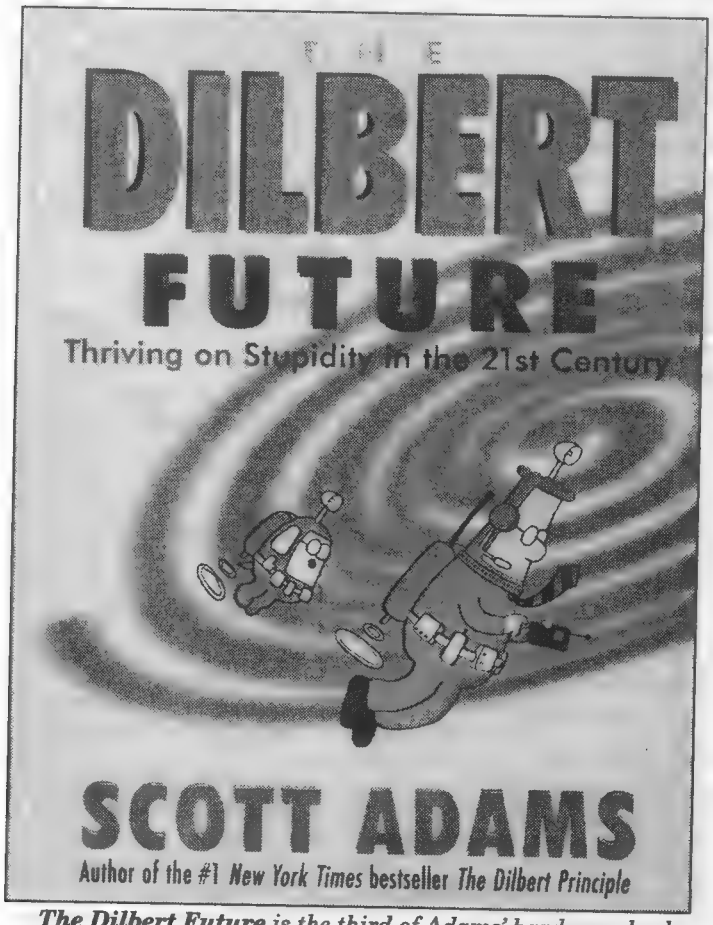
In *The Dilbert Future*, Adams offers a vision of the society of the future, firmly grounded on the immutable principles of stupidity, selfishness, and sex — much like today but with more advanced technology. Adams predicts key developments in technology, the workplace, politics, economics, social issues, and the possibility of life on other planets.

But he said he doesn't foresee a time when all office work will be done in the home.

"I think we might see a point when half of it is. I think right now the percentage is about 5%. There are just too many aspects of human interaction that make it necessary to be in one place."







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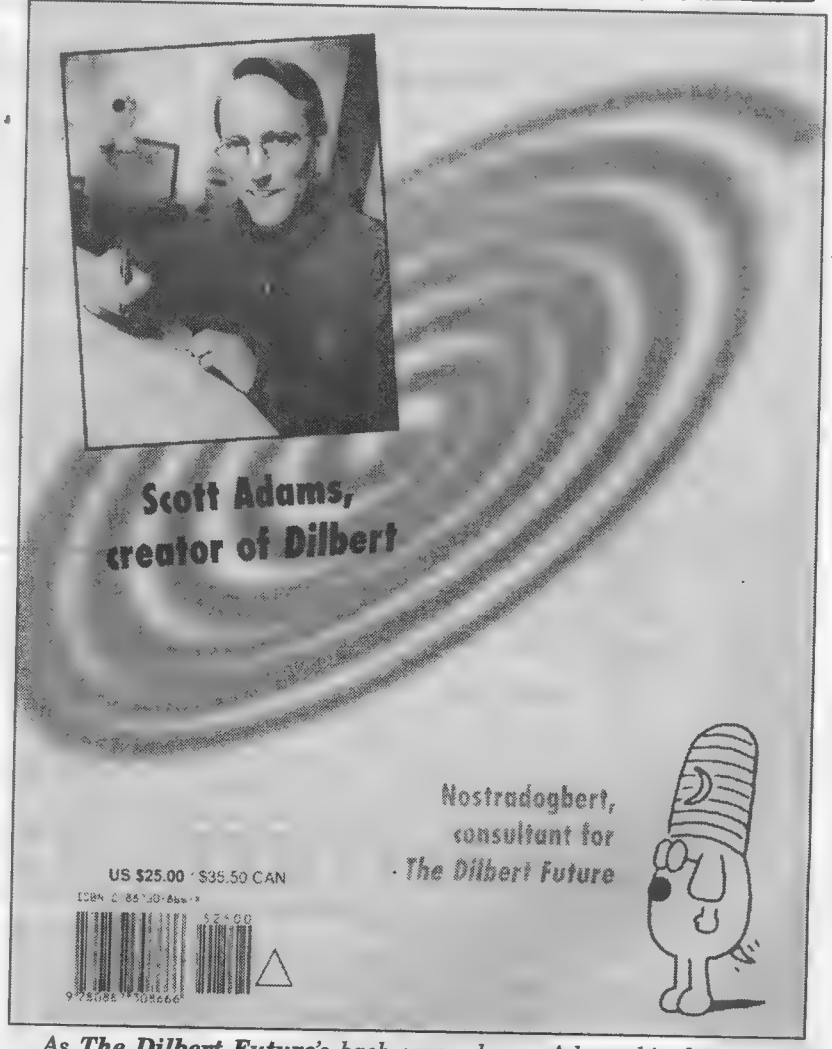
Adams uses many of his strips to illustrate his point in his books, like this one used in ***The Dilbert Future****.*



As ***The Dilbert Future****'s back cover shows, Adams hired a consultant for his latest book.*

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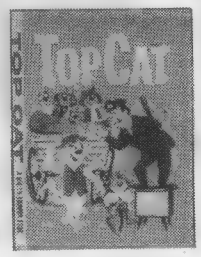

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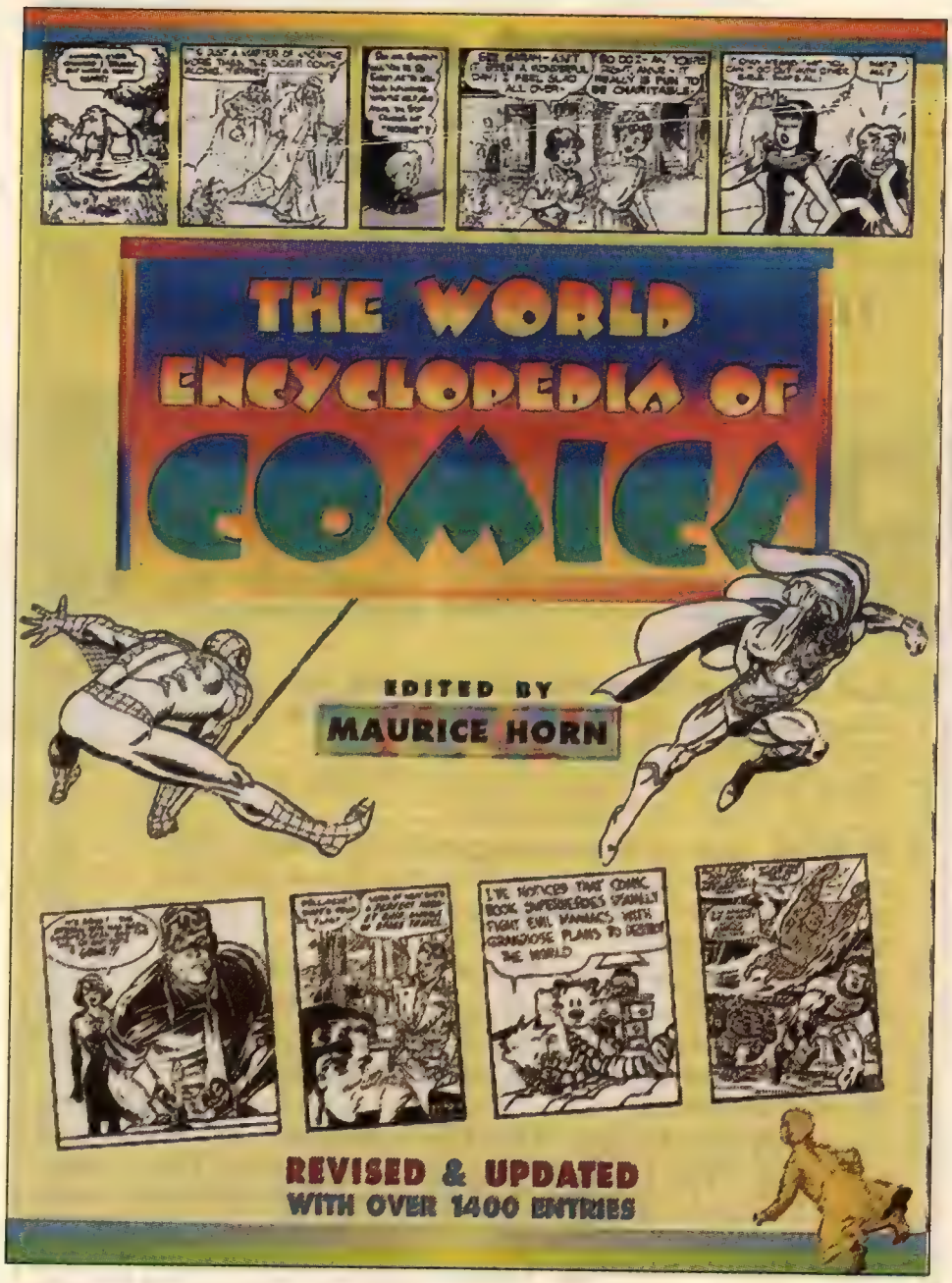

A revised 'World Encyclopedia of Comics' is coming in October

Chelsea House Publishers is scheduled to release a revised and updated edition of Maurice Horn's *World Encyclopedia of Comics* in October.

When it was first published in 1976, the *World Encyclopedia* included more than 1200 entries covering works, characters, and creators of comic books and strips from around the world. The new edition has grown to approximately 1500 entries, with revisions to more than 400 original entries.

The book will include 1000 black-and-white illustrations and 64 color pages, including 16 pages of new color material. In addition to the entries, the *World Encyclopedia* features a 10,000-name index, a glossary, a world history and chronology, a bibliography, and an essay on the comics medium.

The 1000-page hardcover edition is priced at $59.95.

Moore Action Collectibles is scheduled to begin releasing a series of action figures based on Chaos! Comics characters in September. The first line-up of figures will include Lady Death, Chastity, Evil Ernie, and Purgatori.

A glow-in-the-dark Lady Death figure is being offered exclusively with membership in the M.A.C. Collectors Society. For $19.95, plus postage and handling, members also receive updates, newsletters, discounts, premiums, exclusive offers, and guaranteed low numbers on pre-ordered complete action-figure lines.

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"Hands off My Playthings" is the title of both this 1997 bronze statue from the Carl Barks Studio and the Barks oil painting that inspired it. Released in an edition of 176, the 14˝ figure is priced at $1950.

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'New' Kirby art helps relaunch Verotik's Satanika

By Rob Samsel

This September, Verotik will relaunch *Satanika* in a what the company termed a "mature readers format." Whereas the initial mini-series, as well as the first three issues of the ongoing series produced as "adults only" comics (due to a printing error, "adults only" remained on the cover through issue #7), Verotik Managing Editor Ruthie Smith-Barlow said, "This move will bring the character to a wider audience than ever before." In addition, 25% of the copies of *Satanika* #8 will have a variant cover featuring a previously unpublished rendition of Satanika by Jack Kirby.

Smith-Barlow said, "The purpose of the *Satanika* relaunch is to take her back to being a 'mature readers' character, where we feel she'll fit in the reader's agenda most accordingly."

The series will now be offered in Diamond's regular *Previews* catalog, instead of its adult supplement. Smith-Barlow added that she hopes that people who are tired of the "same old brand of super-hero" will find the character's originality refreshing, a characteristic she said she felt, "has been lost in comics. I feel the character's vitality comes from her ability to stand her ground with or without the approval and/or support of the ones closest to her. Satanika can be seen as good or evil, depending on your outlook."

Smith-Barlow said she feels an affinity for the character, an attachment she said is derived from Satanika's "drive to establish independence in a passive environment too afraid to break free."

Satanika creator and Verotik Publisher Glenn Danzig concurred with Smith-Barlow and added that Satanika should be viewed by readers as "the true embodiment of vengeance."

Satanika #8 is written by Danzig with art by Nighia Lam of O Kan E Studios.

The story behind the Kirby *Satanika* cover goes back nearly 10 years.

When Danzig first moved to Los Angeles in 1989, being a huge fan of Kirby's work, he got in touch with Kirby's agent and got the opportunity to go to Kirby's house to meet the artist, as well as Kirby's wife, Roz.

After the first meeting, Danzig said he began regularly going to see the Kirbys. "It became something of a ritual: I would go up to visit every two or three weeks, to buy a piece of art or to just talk with Jack and listen to his many stories. For me, being such a huge fan, it was an honor."

After seeing all the different unpublished pieces of Kirby's work being shown in various places, longtime Kirby friend Mike Thibodeaux suggested to Danzig that he, too, publish some of Kirby's unseen work, setting in motion the *Satanika* #8 alternate cover.

Danzig showed the piece to Roz Kirby, who said she loved the piece, and a Jack Kirby *Satanika* cover was in place. Roz Kirby said that Danzig has been a friend to the family for a long time and that she was glad her husband, "had such an impact on him," adding, "As long as the respect expressed through fans like Glenn [goes on], young people will continue to discover Jack's work and keep his art alive."

Thibodeaux added, "Glenn is truly a connoisseur of Jack's work, and, thanks to him, it seems Jack is still breaking ground even from the afterlife."

Danzig said that Kirby's influence was "one of the very reasons I started Verotik. Of course, Jack's work at Marvel was mind-blowing, but for me it was his Fourth World masterpiece that I love most. It went beyond comics; it was truly art.

"A lot of how I plot and script comics is based on knowledge Jack knowingly or unknowingly passed on to me. I really wish he were still here to see the influence he's been on, not only me, but everything else to do with comics, as well."

A Satanika crossover with Harris Comics' Vampirella is also planned for later this year. The crossover will be written by Danzig, with Duke Mighten pencilling and Jimmy Palmiotti inking. Dave Stevens will provide the crossover's cover.

Satanika as envisioned by Jack Kirby and (inset) as she appears in the upcoming OVA (see sidebar).

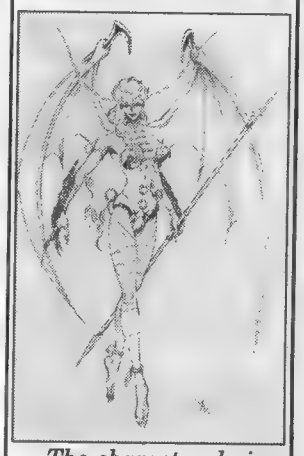
Satanika anime has summer previews

The Satanika Original Video Animation (OVA) pilot will have its premiere over the July 4 weekend in Pasadena, Calif., at the Anime Expo. The three-minute animation short (known in anime circles as an "Image Clip") will also be shown at Comic-Con International: San Diego July 17-20. Verotik will produce the direct-to-video release through its animation and film production company Datenshi Productions in conjunction with Madhouse Studios.

The Satanika OVA has been in planning and development for more than a year, and Madhouse's Yoshiaki Kawajiri is the character designer, with Rin Taro directing.

The plan for the Satanika OVA is to have two half-hour segments ready for release next year. A laserdisc format is being considered for release in both the United States and Japanese markets, because, according to Verotik Publisher Danzig, "You can do two different dialogue tracks in both English and Japanese on a laserdisc." The company is also considering a release of the U.S. version in videocassette format.

— Rob Samsel



The character design for Igrat in the Satanika OVA.

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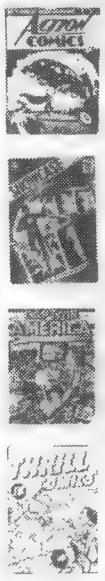

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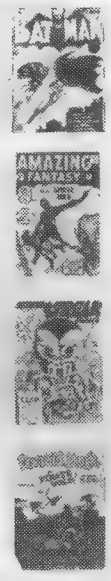

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1-4 NM (mini) (guide 112) 65
1-10 NM (guide 163) 85
X-FACTOR
1-90 NM (a few missing) (guide 260) 90
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95-285 mostly NM (guide is 2,130) 990
11-93 mostly FN + to NM (guide is 2,833) 1,650

DC COMICS

ARAK
1-50 NM (guide 51) 22
BATMAN
299-342 NM (guide 438) 200
252-441 mostly NM (some missing) (guide 1,300) 550
BEWARE THE CREEPER
1-6 VF to NM (guide 208) 110
CAPTAIN ATOM
1-57 NM (guide 62) 27
CRISIS
1-12 NM 12
DEMON ('90)
1-22 NM 15
DOCTOR FATE
1-38 NM 28
DOOM PATROL '87
1-26 NM (guide 70) 30
DRAGON LANCE
1-15 NM 13
EIGHTY-PAGE GIANT
1-5 VG (guide 196) 95
FLASH
309-350 NM (guide 107) 48
FOREVER PEOPLE
1-11 VF/NM (no #4) (guide 155) 79
GREEN LANTERN
76-89 (no 82) F + (guide 267) 120
HOUSE OF MYSTERY
305-321 NM (guide 98) 40
INFINITY
1-53 NM 35
JUSTICE LEAGUE '87
1-60 NM (guide 94) 40
KAMANDI
1-10 NM (guide 160) 70
MR. MIRACLE
1-24 mostly NM (guide 220) 110
1-10, 12 NM- (guide 149) 70
NEW TEEN TITANS '80
1-66 NM (guide 153) 65
1-81 (1984) NM (guide 189) 85
OMAC
5-8 NM 12
OUR ARMY AT WAR
138, 142, 143, 147, 155-166, FN to VF (guide 315) 150
OUR FIGHTING FORCES
151-157 NM 28
QUESTION
1-36 NM 25
REAL GHOSTBUSTERS
1-32 NM 25
SECRET ORIGINS
1-50 NM (guide 156) 65
SHADOW
1-12 FN + to NM (guide 95) 45
1-12 NM (guide 130) 65
13-24 NM (guide 60) 30
STAR TREK
13-56 NM (1980) (guide 117) 49
1-30 NM (1989) (guide 103) 44
SUPERMAN '87
1-50 NM (guide 126) 50
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1-12 F to VF + (guide 128) 55
50-118 NM (guide 130) 55
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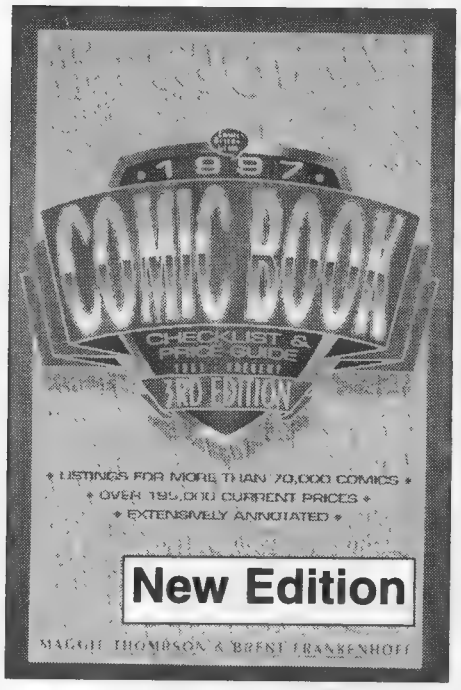

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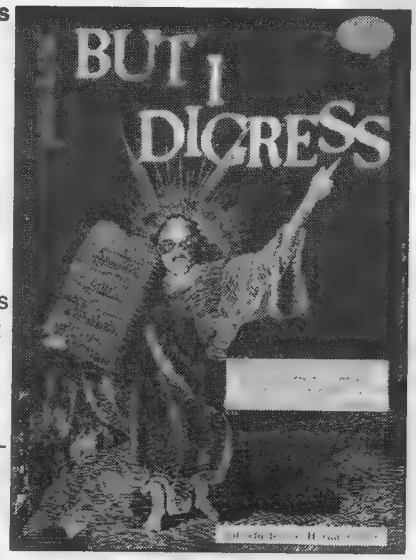

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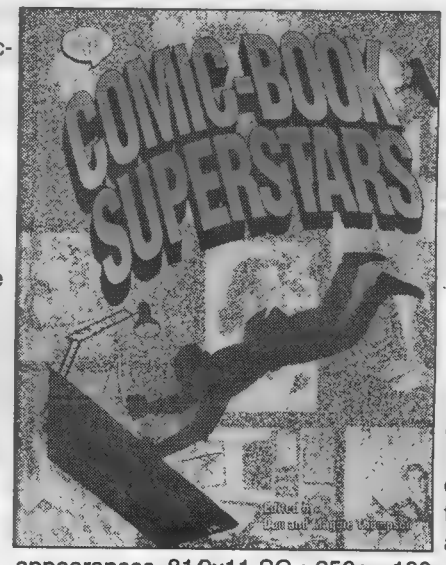

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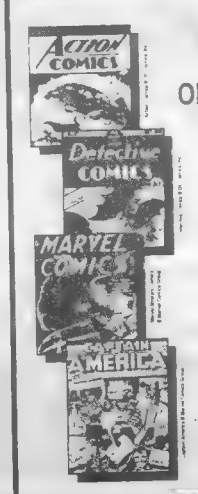

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"Short attention span coupled with the ability to hyper-focus. The need for constant stimuli. Would explain a lot — especially in a gunfighter. Makes you wonder how many heroes and outlaws in the old west had A.D.S."

— Lois Lane, ***The Kents*** *#2*

"Actually makes you wonder how many heroes and villains today have it."

— Clark Kent, in response

Go figure.

The comics industry is still hurting badly. The recovery from the market crash will clearly be slow and arduous. The loss of comics shops and publishers continues, although, thankfully, at an ever-diminishing rate. And yet ...

Hardly a month goes by without the debut of some truly entertaining, even remarkable, work of sequential art. Look at terrific titles like *Leave It to Chance, A Touch of Silver, Castle Waiting,* and *Ka-Zar*. Each one of them quickly gained "must-read" status on my comics list.

The latest addition to my list is *The Kents* by John Ostrander, Tim Truman, and Michael Bair (DC Comics, $2.50). It's the first honest-to-God, no-horror or super-hero hybrid, raw-as-the-Kansas-dust, DC Western title in more than a decade. All of which wouldn't mean a darned thing, if *The Kents* weren't also one heck of a comic book.

The Kents is the story of the ancestors of Jonathan Kent, who, along with his wife, Martha, raised and shaped the values of the DC universe's greatest superhero. Ostrander's initial story arc is set in the Kansas of the 1850s, a place and time when the debate over the hottest issue of the day, slavery, could and did explode into deadly violence. It is a powerful tale.

Newspaperman Silas Kent is a courageous man fighting for the dignity of all men. Nathaniel and Jebediah, his sons, are cut from much the same cloth, though Jeb, the younger of the two, exhibits a recklessness that may prove to be his undoing. These characters, as well as their allies and enemies, are brought to vivid life in *The Kents*. I won't be surprised if Ostrander and Truman collect an armful of well-deserved awards next year.

Both DC and Ostrander have belabored the fact that, despite the ancestral ties to Superman and that familiar "S" on the covers, there are no super-heroes in *The Kents*. Perhaps not. But this is a story about the values that shape men and super-heroes. It does feature, albeit briefly, Clark Kent and Lois Lane. (Pa Kent finds the family journals and papers that tell this story and sends them to his son in Metropolis.) And it does include, read the quotes at the top of this week's column, one of the most remarkable insights into the nature of today's super-heroes and super-villains that I've ever encountered.

So, for whatever reason, whether it be that connection to the world of Superman or because you really like Westerns, check out *The Kents* and do it real soon. It's the best new comic book of the year. And, this year, that's saying a lot.

P.S. A tip of the *Tips!* to editor Peter Tomasi for championing this comic book and to publisher Paul Levitz for suggesting the series, which started out as *The Lawtons*, focus, instead, on the Kents and Kansas. You guys done real good.

☞ Comic-book readers can also find some entertaining, if wildly inaccurate, historical fiction in *All Star Comics Archives: Volume Three* (DC, $49.95). This hardcover collection reprints the Justice Society of America stories from *All Star Comics* #11-14, originally published in 1942. Following a wonderful cover by Dave Gibbons and an informative introduction by Roy Thomas, you'll learn how The Justice Society became The Justice Battalion during World War II, how they rescued a whole bunch of scientists and their incredible inventions from the Black Dragon Society, how they were shanghaied into space (where they found even more incredible inventions to aid the Allied cause), and how they fed the starving patriots of several countries with pills that turned into turkey dinners with all the trimmings. In fact, maybe the only thing you *won't* learn is this volume is how, with all this going for them, it took the Allies more than a week to mop up the Axis powers.

The stories are by the legendary Gardner Fox with a plotting assist by legendary Editor Sheldon Mayer. The roster of artists features some of the greats of the Golden Age of Comics, including Jack Kirby, Jack Burnley, Sheldon Moldoff, Harry G. Peter, and Cliff Young. In good condition, the original comics in which these tales appeared would set you back at least $1000. *All Star Comics Archives* is a bargain at $50, and I'll keep buying it as long as DC keeps publishing it.

☞ F. Andrew Taylor's *Beer and Roaming in Las Vegas* (Slave Labor Graphics, $12.95) louses up the nice historical theme I had going in this column, but that's OK on account of I really got a kick out of this wacky effort. A seemingly ordinary cowboy hat sends an unsuspecting tourist on a wild run for his life from a legion of Elvis impersonators, a monkey and his strange master, and a truly nasty woman. This is one fun comic book.

Taylor knows how to push your Tipster's buttons. In his cover letter to me, he wrote, "Knowing your interest in all things simian, I'd like to draw your particular attention to the character of 'Martini, the Monkey Man.' He is very loosely based on a one-time Las Vegas performer named Bobby Berosini. His career pretty much ended a few years back when the S.P.C.A. got hold of some video of him, if you'll excuse the phrase, slapping his performing orangutans. In what may be one of the weirder moments in legal history, Berosini brought his apes into the courtroom as material witnesses."

Is Vegas my kind of town or what?

☞ Sundragon Comics, a newcomer to the still-plentiful ranks of comic-book publishers, sent me a large package of advance copies and publicity on its upcoming titles. I'm sorry to say most of the material I saw, even that written and drawn by experienced and talented professionals, was fairly pedestrian fare. The publisher should have been much choosier in selecting its initial offerings to the marketplace. Still, one of its series shows some promise and is worth seeking out.

Wolverstone and Davis, Street Heroes by writer Steven P. Jones and artist/no relation Christopher Jones ($1.95) tells of a world not far removed from ours in which super-powered individuals are on the same payroll as more traditional guardians of society. It's one of my favorite themes — policemen and super-heroes — and The Joneses Two are offering an interesting take on same.

"Uneasy alliance" doesn't begin to cover the Wolverstone and Davis relationship. Wolverstone is at the end of a career, traded from one government agency to other as he gets older and his powers diminish. Davis is a cop determined to bring down the drug gang and super-villain who slaughtered a squad under his command. They neither like or fully trust each other, nor does the society they serve trust them. Their job is hard, their streets are mean, and their success uncertain. This could be a good one.

☞ One of most frequent questions that comes my way via e-mail or regular post is, "Tony, what else are you working on?" Well, after getting through a series of health and personal problems (and in addition to raising two amazing children, Eddie and Kelly), I'm back in the saddle again. However, I've adopted a policy of not talking about what I'm working on until the contracts are signed and the checks are cashed. Keep following this column. You'll be seeing as much blatant self-promotion as the enormously generous Maggie Thompson will allow me to stick into these pages. For now, I'll mention a pair of short pieces already in print.

✱ Clifford Lawrence Meth's revamped and spiffier-than-ever *Crib Death: The Baby-Sitter's Companion* (Aardwolf, $6.95), a collection of short fiction, has a foreword by "comics veteran Tony Isabella."

It's also got a cover by Joseph Michael Linsner along with interior illustrations by Rob Orzechowski, Paul Abrams, Bill Messner-Loebs, Dave Cockrum, Marie Severin, Paty, and Mike Witherby. It's a good and gutsy anthology and you should buy and read it.

✱ *Negative Burn* #46 (Caliber, $3.95) has a three-page story by yours truly and artist Mike Worley. It's something different from most of my comics writing, and I hope you'll give it a look. This issue of *Burn* also features contributions by Brian Bolland, Duane Schlitz and Joey Robinson, Larry Young, Scott Roberts, and Dan Jolley and Ray Synder, among others. Good stuff.

More news and reviews to come.

See you next week.

Tony Isabella, "America's most-beloved comic-book writer and columnist," will be at the Chicago Comicon Friday, July 4, through Sunday, July 6, at the Rosemont Convention Center. You should be there, too. It'll be fun.

Send letters of comment on this column to: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

read this

Michael Dean
CBG News Editor

Stathis seeker's lament

I can't think of anyone who's done more to dispel the notion that comics readers are out-of-it geeks than Lou Stathis. Stathis, who died last month of brain cancer at the age of 44, was editor of some of the DC/Vertigo line's most challenging titles.

His career was much too short, but, in that limited time, he midwifed enough hipness into the world for several lifetimes. Stathis let us know it was cool to read comics, a better thing to be, I might add, than merely respectable. Before coming to DC in 1993, he oversaw, as editor and as writer, a wide range of projects, including: Howard Chaykin's *Black Kiss* for Vortex, the *Dossier* section and special issues for *Heavy Metal*, and exemplary runs of the counter-culture magazine *High Times* and the cross-culture magazine *Reflex*. (See the news item in ***CBG*** #1228 for a more complete list of his work.)

HM's *Dossier* was dedicated to the proposition that being a reader of comic books didn't mean you weren't clued in to what was happening in other media. *Reflex* was devoted to the aesthetic cross-currents between comics and alternative music. If any young comics readers *were* in danger of entering geekdom, all they had to do to avoid that fate was listen to Lou. The comics world needs more like him, not fewer, and he will be missed.

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(This line is optional and can be used to describe the condition of the books you are looking for.) Also to avoid confusion, please provide as much information as possible for the books you are looking for. (i.e. approximate date, Golden Age, or Silver Age, etc.)

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Calendar Notes CBG

• **Shows** listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the ***CBG*** features *What, Where, and When* and *Now Appearing*.

• **Dragon*Con**, June 26-29, Atlanta's Inforum Convention Center, Williams St. and Baker St., Atlanta, Ga. Guests include: Art Adams, Michael Allred, Peter Bagge, John Byrne, Peter David; Paul Dini, Jeff Smith, and Mark Waid. Info: (770) 925-0115.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Hours: Wednesday through Friday, 11 a.m.-5 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1 p.m.-5 p.m. Admission is $4 for adults, $3 for students and seniors, and $2 for children ages 6-12. Info: (415) CAR-TOON. Current exhibits: **Bay Area Spotlight: *Papoofnik* Lives** features more than 50 paintings by Peter Brabbée of his character Papoofnik. The exhibit runs through Oct. 5.

The World of Hanna-Barbera exhibit, June 4 to Oct. 12, Cartoon Art Museum in San Francisco. More than 80 cels, storyboards, and production drawings from throughout the history of Hanna-Barbera Productions. See Cartoon Art Museum entry under Continuing this Week for museum info.

• **European Comics: Another Image** touring exhibit, on display through June 30 as part of the 13th Annual Printers Row Book Fair in Chicago (May 31-June 2). The exhibit consists of: 65 framed reproductions of strips and bilingual presentation texts, presented in 10 sections covering the major genres and styles of European comics; displays of books, magazines, and merchandise; videos based on comics heroes; and a reading area with approximately 150 European comics. Info: (312) 664-3525.

• **Four Color Images**, 32 Watts St., New York, NY. Open Monday-Friday 11 a.m.-7 p.m. and Saturday 12-5:30 p.m. Info: (212) 431-4234. Current exhibit: **Bryan Talbot: The Tale of One Bad Rat** — art from the award-winning graphic novel is on display through June 28.

• **International Museum of Cartoon Art**, 201 Plaza Real, P.O. Box 1643, Boca Raton, FL 33429 (561) 391-2200.

• **Words & Pictures Museum**, 140 Main St., Northampton, MA. Info: (413) 586-8545. Museum hours: Tuesday-Thursday and Sunday 12-5 p.m.; Friday 12-8 p.m.; Saturday 10 a.m.-8 p.m.

SUN JUN 22 CBG

Born on this date:
Alan Gordon (1953)
Susan Barrows (1956)
Kevin Fagan (1956)
Paul Simione (1956)
Armando Gil (1959)
Bill Jaaska (1961)

MON JUN 23 CBG

Born on this date:
Frank Bolle (1924)

TUES JUN 24 CBG

***CBG* #1234** ships — featuring DC's newest reluctant hero, Major Bummer, and an advance look at *Shi: Heaven and Earth* from Crusade.

Born on this date:
Doreen Frederick
Alan N. Zelenetz (1948)
Russ Maheras (1954)
Denis Rodier (1963)
Kevin VanHook (1965)

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Acclaim Comics
David Copperfield Study Guide, $4.99
Julius Caesar Study Guide, $4.99
Jungle Book Study Guide, $4.99
Man in the Iron Mask Study Guide, $4.99
More Stories by Poe Study Guide, $4.99
Pudd'nhead Wilson Study Guide, $4.99
Trinity Angels #4, $2.50
X-O Manowar #9, $2.50

Antarctic Press
✪ *Luftwaffe 1946* #2, $2.95 (Apr. 27-May 3)
✪ *Ninja High School* #56, $2.95 (Mar. 23-29)
Shotgun Mary: Blood Lore #3 (of 4), $2.95

Crusade Comics
Tomoe Vol. 1, $14.95

Dark Horse Comics
Aliens: Havoc #1 (of 2), $2.95
Blade of the Immortal: Call of the Worm #3 (of 3), $3.95
Hellboy: Almost Colossus #1 (of 2), $2.95
Predator: Hell & Hot Water #3 (of 3), $2.95
Star Wars: Dark Force Rising #2 (of 6), $2.95
Starship Troopers: Insect Touch #2 (of 3), $2.95

DC Comics
Action Comics #736, $1.95
Batman: Legends of The Dark Knight #97, $1.95
Batman and Robin Adventures: Sub Zero, $3.95
Catwoman #48, $1.95
Detective Comics Annual #10, $3.95
Essential Vertigo: Swamp Thing #10, $2.25
Flash #128, $1.75
Gross Point #1, $2.50
Hellblazer #116, $2.25
Hitman #17, $2.25
Invisibles Vol. 2 #7, $2.50
✪ *Junk Culture* #1, $2.50 (May 25-31)
Legion of Super Heroes #95, $2.25
Robin #44, $1.95
Scare Tactics #9, $2.25
Spectre #56, $2.50
Star Crossed #3 (of 3), $2.50
Superboy & The Ravers #12, $1.95
Teen Titans #11, $1.95
Vermillion #11, $2.50
Wonder Woman #124, $1.95
Xero #4, $1.75

Fantagraphics Books
Coventry #3, $3.95

Gladstone Comics
Walt Disney's Comics #615, $6.95

Image Comics
Darkness #6, $2.50
DV8 #9, $2.50
Gen[13] #20, $2.50
✪ *Leave It to Chance* #6, $2.50 (Apr)
WildC.A.T.S/X-Men: The Silver Age #1, $4.50

Mad Monkey Press
Dark Town #2 (of 13), $3.95

Marvel Comics
Captain America #10, $1.99
Conan #2 (of 3), $2.50
Deadpool #7, $1.99
Deadpool: Sins of the Past, $12.99
Elektra #9, $1.99
Silver Surfer #130, $1.99
✪ *Spectacular Spider-Man* #-1, $1.95 (May 25-31)
Spectacular Spider-Man #248, $1.99
Spider-Man Unlimited #17, $2.99
✪ *Star Trek: Deep Space 9* #8, $1.95 (Apr. 6-12)
Star Trek: Early Voyages #7, $1.99
Venom: License to Kill #3 (of 3), $1.99
Wolverine #115, $1.99

Sirius Entertainment
✪ *Akiko* #15, $2.50 (May)
Fang: Testament #3 (of 4), $2.50

Topps
Jackie Chan's Spartan X #2 (of 6), $2.95
Lost World: Jurassic Park #2 (of 4), $2.95

Viz Communications
Metal Guardian Faust #4 (of 8), $2.95
Ranma 1/2 Part 6 #7 (of 14), $2.95

Comics MIA

We have received confirmation that the following titles listed in previous MIA sections have shipped: *La Blue Girl* #9 from CPM; *Coo-Coo* #1 from Hamilton; *Vauxhall* #2 from La Comedie Illustree; and *Satanika* #7 from Verotik. This reflects shipping information received through June 6. Our thanks to everyone who called or wrote with updates.

The following comics were scheduled to ship approximately 30 or more days ago; however, we have not been able to confirm that they have actually been released, nor, as far as we have been able to determine, have they been rescheduled. If you have any of the issues listed below, please let us know. We'd especially appreciate it if you could include the information we need to list the comic book in the *CBG Price Guide*. From the indicia of the comic book: The full title, issue number, month, and year, as well as the U.S. price given on the cover.

A List Comics
Planet Comics #1, $2.50 (Apr)

Aardwolf
Lorelei Vol. 2 #1, $2.50 (Apr)

AC Comics
Femforce: The Yesterday Syndrome #2 (of 3), $4.95 (Apr)
Golden Age Greats Vol. 11, $11.95 (Apr)

Acclaim
Quantum Leap Special, $3.95 (Apr. 27-May 3)

ACG
Blazing Western #1, $2.75 (Apr)
Magicman #1, $2.95 (Apr)
Pulp Horror #1, $2.75 (Apr)

AD Press
Facets #1, $2.95 (Apr)

Amaze Ink/Slave Labor Graphics
Abel #2, $2.95 (Apr)
Axis Mundi #3 (of 4), $2.95 (Apr)

Anarchy Bridgeworks
Blood Rites #1, $2.95 (Apr)

Animagic
High Flying Adventures of the Balloonatiks #4, $1.95 (Apr)

Antarctic Press
Gold Digger #35, $2.95 (Apr 27-May 3)
Hepcats #5, $2.95 (Apr. 20-26)

Ariel
Sapphire #4, $2.95 (Apr)

Atlantis Comics
Crystal War #2 (of 3), $3.50 (Apr)

Black Eye Productions
Berlin #4, $2.50 (Apr)
Jar of Fools, $13.95 (Apr)

Blink Comics
Dust #1, $2.75 (Apr)

Bryant Tillman
Dean #2, $2.95 (Apr)

Caliber Comics
Kaos Moon #4, $2.95 (Apr)
Level X #3, $3.95 (Apr)
Realm-Legendlore: Daemonstorm #1, $3.95 (Apr)
Searchers: Apostle of Mercy #3 (of 3), $3.95 (Apr)
Ship of Fools #5, $3.95 (Apr)

Carrot Publications
Peter Rabbit #3, $2.50 (Apr)

Castle Graphics
Realm of the Knight #3, $2.95 (Apr)

Catfish Comics
Sinnamon #10, $2.75 (Apr)
Sinnamon Archives #1, $2.75 (Apr)

CFD Productions
Blood for the Muse #1, $2.95 (Apr)

Comico Comics
Esc. <Escape> #4 2.95 (w/one of three buttons, $3.95) (Apr)

Creation Studios
Delusion #2, $2.50 (Apr)

Crow Comics
Meanwhile #1, $2.95 (Apr)

Crusade Comics
TCB #1 (of 3), $2.95 (Apr)

Dark Angel
Blackjack Vol. 2 #1 (of 4), $2.95 (Apr 13-19)

Destiny Comics
Bug World #3, $2.95 (Apr)

Echo Multimedia
Writerstar #2, $2.95 (Apr)

Entity Comics
Snowman: 1944 #4 (of 4), $2.75 (spec. ed., $3.50) (Apr. 27-May 3)
Virgin: Till Death Do Us Part, $2.75 (spec. ed., $3.50) (Apr. 27-May 3)

Fantaco
Amazing Colossal Amazon Woman #1, $7.95 (Apr)
Revenge #1, $4.95 (Apr)

Fantagraphics Books
Bodé Erotica Vol. 3, $12.95 (Apr)

Full Impact Comics
New Order: Rage against the Machine #2, $2.95 (Apr)
Punky #1, $2.95 (Apr)

Ground Zero Comics
Fangs of the Widow #12, $3.50 (Apr)
Penny Dreadful and the Pillar of Ice #1, $3.50 (Apr)
Widow: Progeny #1 (of 3), $3 (Apr)

Hall of Heroes
Aetos #2, $2.50 (Apr)

Heretic Press
Six Degrees Vol. II #2, $2.95 (Apr)

High Impact
Crystal Breeze #3, $2.95 (nude ed., $10) (Apr)
Double Impact: Assassins for Hire #1, $2.95 (nude eds., $10, $15) (Apr)
Poison Redd #1, $2.95 (nude ed., $10) (Apr)

Image Comics
Kurt Busiek's Astro City Vol. 2 #9, $2.50 (Apr)
Teenage Mutant Ninja Turtles #9, $2.95 (Apr)

Kitchen Sink Press
Atomic City Tales #4, $3.50 (Apr)
Crow: Waking Nightmares #3 (of 4), $2.95 (Mar. 30-Apr. 5)
Flock of Dreamers, $12.95 (Jan)
Xenozoic Tales #14, $2.95 (Apr)

Knockabout Comics
Women out of Line, $16.99 (Apr)

Kosmic Comic Productions
Ravager #1, $3.55 (Apr)

London Night Studios
Ultimate Strike #4, $3 (Apr. 27-May 3)

Mad Monkey
Black Raven: Blueprints Vol. 1, $6.95 (Apr)

Marvel
Punisher #20, $1.95 (Apr. 13-19)
Spectacular Spider-Man #247, $1.95 (Apr. 27-May 3)

Shipping notes and updates

• **Jun. 8-14:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Amaze Ink/Slave Labor: *Slacker Comics Annual* #14, $2.95 (May)
Archie: *Archie Andrews Where Are You? Digest* #111, $1.79 (Jun)
Betty & Veronica #115, $1.50 (Jun)
Little Archie Digest #20, $1.79 (Jun)
Sonic the Hedgehog #50, $1.50 (Jun)
Black Eye: *Land of Nod* #3, $2.95 (Mar)
Claypool: *Elvira* #49, $2.50 (May)
Soulsearchers #23, $2.50 (Apr)
Event: *Crimson Plague* #1, $2.95 (May 25-31)
Fantagraphics: *New Love* #4, $2.95 (Mar)
Image: *Curse of Spawn* #9, $1.95 (May)
Damned #1, $2.50 (Jun)
Nameless #2, $2.95 (Jun)
Soulwind #4 (of 4), $2.95 (Jun)
Pioneer: *El Hazard* #1, $2.95 (Apr. 20-26)
Tenchi Muyo! #3 (of 6), $2.95 (May)

• **Jun. 15-21:** The following items have been added to publishers' shipping schedules for this week, in addition to those items listed in previous *CBG Calendars*.

Caliber: *Cavewoman: Rain* #7, $2.95 (May)
Image: *Darkchylde: The Diary* #1, $2.50 (May)
Marvel: *Beast* #3, $2.50 (May 11-17)
Mythic: *Fool* #2 (Jan)
Olyoptics: *Armature* #3 (of 6) (Jan)
Sick Mind: *Sheba* #4 (Mar)
Topps: *X-Files: Season One* #1 and #2 (Jul, Aug '96), rescheduled as *X-Files: Season One Pilot Episode* and *Season One* #1.

Cancellations

The following items have been announced as rescheduled for August release. They will be listed again in the *CBG Calendar* under their new ship dates.

ACG: *Star Sick Special Ed.* #1 (Apr)
Argo: *Star Blazers* #12 (Jul)
Crusade: *Angel Fire* #2 (of 3) (May)
DC: *A Man Called A•X* #1 (May 25-31)
Drawn & Quarterly: *Peepshow* #10 (Jan)
Fantagraphics: *Blonde: 12 Pearls* #5 (Apr)
Hall of Heroes: *Aetos the Eagle* #1 (Jan)
Hunter: *One Millennium* #3 (Jul)
Limelight: *Zaibatsu Tears* #1 (Jul)
Marvel: *Star Trek: Voyager* #10 (Jun. 1-7)

WED JUN 25 CBG

Born on this date:
William Woolfolk (1917) **80** years ago
Alex Toth (1928)
Jerry Bingham (1953)

THURS JUN 26 CBG

Dragon*Con begins in Atlanta, Ga. See Calendar Notes.

Born on this date:
Warren Kremer (1921)
Jerry Bails (1933)
Bob Weber (1934)
Tom DeFalco (1950)
Terry Tidwell (1954)
Gerry Giovinco (1960)

FRI JUN 27 CBG

Born on this date:
Paul Conrad (1924)
Willie Peppers (1959)
Dan Jurgens (1959)
Jackson "Butch" Guice (1961)
Bernie Mireault (1961)
Barry Kraus (1964)
Andrew T. Walls (1966)

SAT JUN 28 CBG

Born on this date:
Mike Royer
Philippe Druillet (1944)
Tom Floyd (1951)
Adrienne Roy (1953)

New comics preview: Coming in July part 2 — Publishers I-Z

I Box Publishing
Thieves & Kings #18, $2.35
Thieves & Kings Volume II: The Green Book (softcover), $14
Illustration Studio
Sisters of Darkness #3 (of 8), $3.25
Image Comics
Adventures of Aaron Super Special #100, $2.95
Age of Heroes (Special Ed.), $4.95
Badger #3, $2.95
Big Bang Comics #13, $2.95
Bliss Alley #1, $2.95
Curse of Spawn #11, $1.95
Cyberforce #34, $2.50
Damned #2, $2.50
Darkchylde #1-5 *The Trade*, $12.95
Darkness #7, $2.50
A Distant Soil #21, $2.95
DV8 #10, $2.50
Gen¹³ #21, $2.50
Gen¹³ Bootleg #2, $2.50
Gen¹³/Generation X #1, $3.95
Grifter #13, $2.50
Heartbreakers vs. Biovoc (softcover), $14.95
Hellshock #7, $3.95
Hong on the Range #1 (of 3), $2.50
Immortal II #3, $2.50
Kiss: The Psycho Circus, $1.95
Kurt Busiek's Astro City Vol. 2 #11, $2 50
Littlegreyman (softcover), $6.95
Mage: The Hero Defined #1, $2.50
Maxx #31, $1.95
Nameless #3, $2.95
Nine Volt #2, $2.50
Replacement God and Other Stories #2, $2.95
Savage Dragon: Marshall Law #1 (of 2), $2.95
Savage Dragon: Sex & Violence #1 (of 2), $2.50
Savant Garde #5, $2.50
Spawn #64, $1.95
Starchild: Mythopolis Prologue #0, $2.95
Stormwatch #50, $4.50
Strangers in Paradise Vol. 3 #7, $2.75
A Touch of Silver #4, $2.95
Wetworks #31, $2.50
Wetworks/Vampirella #1, $2 95
WildC.A.T.S #40, $2.50 (w/Voyager Pack, $3.50)
Witchblade #16, $2.50
Wizard's Tale (softcover), $19.95
Immortal Comics
Sexx Wars #1, $2.95
Indigo Studios
Gothic Mansion Appetite for Evil #0, $2.95
Soul Seducer #0, $2.95
Jake Comics
Adventures of Doris Nelson: Atomic Housewife #2, $2.95
Kitchen Sink Press
Cages Collection (softcover), $39.95
J. O'Barr's The Crow: Demon in Disguise #2 (of 4), $2.95
Li'l Abner Volume 26 (1960), $18.95
Oink: Blood and Circus #2 (of 4), $4 95
Spirit: The New Adventures #2 (two covers), $3.50
Knight Press
Hellgirl: Demonsong #1, $2.95
Warlace: Artifacts #3, $2.95
Kosmic Comic Productions
Ravager #4, $3.55
Kronos Komics
Greener Pastures #4 1/2, $1.95
Lightning Comics
Hellina/Catfight Encore Ed. #1 (two covers), $2.95 (nude eds., $9.95)
Hellina: In the Flesh #1 (two covers), $2.95 (nude eds., $9.95)
Lightspeed Comics
Finder #5, $2.95
London Night Studios
Demonique #1, $3 (nude ed., $6)
Embrace: Hunger of Flesh #2, $3 (nude ed., $6)
In the Raw #1, $3 (nude ed., $6)
Jurassic Jane #3, $3 (nude ed., $6)
Razor Archives #3, $7
Razor Uncut #37, $3
Sisters of Mercy: Paradise Lost #4, $2.50
Ultimate Strike #7, $3
Vampire's Tattoo #2 (of 2), $3 (nude ed , $6)
VR Vixen #0, $3 (nude ed., $6)
Lost Cause Productions
Spandex Tights Presents: Space Opera Part 2, $2.95
Mad Badger Studios
Milikardo Knights #1, $3
Mad Monkey Press
Alistair Echo Mysteries: The Mine, His Muse & the Men from the Moon, $6.95
Dark Town #3-6 (of 13), $3.95
Singapore Sam & the Six Arms of Death, $3.95
Witches' Brew, $7.95
Marvel Comics
Alpha Flight #2 (two covers), $1.99
Amazing Spider-Man 1997, $2.99
Amazing Spider-Man #426, $1.99
Avengers Unplugged, $2.99
Cable #46, $1.99
Captain America #11, $1.99
Casper and Friends #3, $3.99
Conan #3 (of 3), $2.50
Daredevil/Deadpool 1997, $2.99
Daredevil #367, $1.99
Daydreamers #2 (of 3), $2.50
Deadpool #8, $1.99
Elektra #10, $1.99
Essential Spider-Man Vol. 2 (softcover), $12.99
Excalibur #112, $1.99
Fantastic Four #11, $1.99
Further Adventures of Cyclops and Phoenix (softcover), $14.99
Gambit #1 (of 4), $2.50
Generation X #30, $1.99
Ghost Rider #88, $1.99
Hercules and the Heart of Chaos #2 (of 3), $2.50
Heroes for Hire #3, $1.99
Incredible Hulk #456, $1.99
Iron Man #11, $1 99
Journey into Mystery #512, $1 99.
Ka-Zar #5, $1.99
Marvel Adventures #6, $1.50
Marvel Team-Up #1, $1.99
Maverick #1, $2.99
Men in Black: Far Cry, $3.99
Men in Black: The Movie Adaptation, $3.99
Peter Parker Spider-Man #83, $1.99
Psylocke & Angel: Crimson Dawn #2 (of 4), $2.50
Sensational Spider-Man #19, $1.99
Silver Surfer #131, $1.99
Spectacular Spider-Man #249, $1.99
Star Trek: Early Voyages #8, $1.99
Star Trek: Starfleet Academy #9, $1.99
Star Trek Unlimited #5, $2.99
Star Trek: Voyager #9, $1.99
Strong Guy Reborn, $2.99
Thunderbolts #6, $1.99
Uncanny Origins #13, 99¢
Uncanny X-Men #347, $1.99
Untold Tales of Spider-Man #24, 99¢
Venom: Sign of the Boss #1 (of 2), $1.99
What If? #100, $2.99
Wolverine #116, $1 99
X-Factor #137, $1.99
X-Force #69, $1.99
X-Man #30, $1.99
X-Men Unlimited #16, $2.99
X-Men #67, $1.99
Medusa Comics
Spellcaster #1, $2.95
Metal Mammoth
Heavy Metal Sept. '97, $4 50
Millennium Publishing
Canton Kid #1, $2.95 (spec. ed., $3.95)
Da'kota #3 (two covers), $2.95
Modern
Buoy 77, $2.95
Morning Star Productions
Araknis: Retribution #2 (of 4), $2.50
Mu Press
Corus #3, $2 95
Fangs of Kaath #4 (of 4), $2 95
Mad Raccoons #7, $2.95
NBM
Corto Maltese, Ballad of the Salt Sea #2, $2.95
Orient Gateway, $13.95
No Mercy Comics
Sisters of Mercy (softcover), $14.95
Off the Wall Books
Dale Messick Cut-Outs and Coloring Book #1, $9.95
Peregrine Arts & Ent.
Books of Lore: Special Ed. #1, $2.95
Pet Shop Comics
Tales of Wonder #2, $2.95
Pioneer Entertainment
El Hazard #4 (of 6), $2.95
Moldiver #4 (of 4), $2 95
Tenchi Muyo! #5 (of 6), $2.95
Pocket Books/S & S Spec Sales
6: Attack from Beyond, $3.99
Political Comics Inc
Adventures of Liberal Man #10, $2.95
Primal Groove Press
Eye Spy, $5
Radio Comix
Furrlough #55, $2.95
Hit the Beach 1997, $2.95 (poster ed., $4.95)
Rage Comics
Ms. Terry's Tales, $2.95
Of Mind and Soul: Standing on a Beach, $2.50
Rat Race Comix
Hairbutt the Hippo Crime Files #6 (of 6), $2.95
Raven Comics
Faerie Codex #1, $2.8
Realm Press
Drakkon Wars #0, $2.99
Red Phoenix Comics
Ameri-Manga One-Shot Series: Tape #1, $2.95
Restless Muse Press
Rennin Comics #1, $2.95
Ricochet Graphics
M.L. Walker's Smoking Guns: One Shot, $2.95
Sabre's Edge
Cancer: The Crab Boy #5, $2.95
SCC Entertainment
Scorn: Original Sin #1, $3.95 (nude eds., $9.95)
Snap #4, $2.95
Schism Comics
Collected Bru-Hed, $13.95
Shadow Song
Forever Eve #1, $2.95
Sirius Entertainment
Akiko #16, $2.50
Armageddonquest Vol. 3, $13
Fang: Testament #4 (of 4), $2.50
Morrigan #1 (of 3), $2.95
Poison Elves #25, $2.95
Sleeping Giant Comics
Death by Chocolate: Sir Geoffrey and the Chocolate Car, $2.50
Sofa Comics
Illustrated Life of Seymour #3, $2.50
Solo Graphics
Pineapple Man #3, $2.50
SQP
Brutes & Babes Vol. 1, $9.95
Sypher Publications
Prometheus Anthology #1, $2.50
Teddy Bear Press
Michael T. Desing's Army Ants #9, $2.50
Telltale Productions
Rockinfreakapotamus Presents: The Red Hot Chilipeppers Illustrated Lyrics #1, $3.95
Third Born Comics
Splits #2, $2.50
3CG
Ed #4, $2.95
Three Finger Prints
How to Pick up Girls if You're a Comic Book Geek, $3.95
Topps
Jackie Chan's Spartan X #3 (of 6), $2.95
Lost World Jurassic Park #3, #4 (reg. and newsstand), $2.95
X-Files #32, $2.95
Vanguard Comics
Tales from the Edge #10, $2 95
Verotik
Death Dealer #4, $6.95
Ge Rouge #3, $2.95
Visceral Studios
Breeder #4, 99¢
Viz Communications
Battle Angel Alita Part 8 #2 (of 9), $2.95
Grey Perfect Collection Vol. 2, $17.95
Inu-Yasha #4 (of 10), $2.95
Maison Ikkoku Part 7 #1 (of 13), $3 95
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Sanctuary Vol. 8 (softcover), $16.95
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Battle Cry #1, $2.95
Tombstone Blues, or Dead Girls Need Love, Too, $2.95
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Elfquest: Worldpool Special #1, $2.95
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West Street Stories #1, $2.50
What Comics
Captain Zap #3, $2.95
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Adventures of Monkey #3, $2
Zamboni Press
Odd Adventure-Zine #3, $2.95
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Zen: The New Adventures #1, $2 50
Zoo Arsonist Press
Clock! #2, $2.95
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Brahless Comics
Dirty Dog #1, $3.25
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H-Files: Hentai Hospital #1, $2.50
CPM
La Blue Girl #11, $2.95
Fantagraphics/Eros
Bitch in Heat #3, $2.95
Bondage Obsession Book Two, $34.95
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Dee Dee #5, $2.95
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Girl on Girl: Pick-up Truck #1, $3 (nude ed., $4)
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Triple-X Cinema: A Cartoon History #3, $3.50
Rip Off Press
Demi the Demoness #4, $3.25
Verotik
Verotika #17, $3.95
XXXenophile Books
XXXenophile Collection #2, $9.95

Maximum Press
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Glory #16, $2.50 (Apr)
Newmen #24, $2.50 (Apr. 13-19)
Santa the Barbarian vs. the Easter Bunny Special, $2.99 (Apr)
Millennium
Keyhole #4, $2.95 (Apr)
Mojo Press
Occurrences: The Illustrated Ambrose Bierce, $8.95 (Apr)
Mythic Comics
Bruiser #5, $2.95 (Apr)
Grimlock #5, $2.95 (Apr)
Leitmotiv #4, $2.95 (Apr)
Velvet: Tales of the Assassin #1, $2.95 (Apr)
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Boris' Adventure Magazine #6, $2 95 (Apr)
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Moldiver #1 (of 4), $2.95 (Apr)
Phantom Quest Corp. #2 (of 4), $2.95 (Apr)
Rage Comics
Crusader #2, $2.95 (Apr)
Michael Vance's Holiday Out: Plastic Man, $2.95 (Apr)
Of Mind & Soul: A Day in Hell, $2.95 (Apr)
Raised Brow Productions
Another Day #2, $2.75 (Apr)
Red Bullet Comics
Nick Noyz and the Nuisance Tour Book, $2.50 (Apr)
SCC Entertainment
Scorn: Naked Truth #1, $3 (nude ed , $9.95) (Apr)
Sirius Entertainment
Demongate #12 (final issue), $2.50 (Apr)
Poison Elves #22, $2.50 (Apr. 27-May 3)
666 Comics
Axa: The Endtime Chronicles #2, $2 95 (Apr)
Smiling Face Productions
Chadz Frendz #1, $2.95 (Apr)
SpiderBaby Graphix
S.R. Bissette's SpiderBaby Comix #3, $3.95 (Apr)
3CG Media
Ed #2, $2.95 (Apr)
Topps Comics
Lady Rawhide #6, $2.95 (Apr)
Verotik
Ge Rouge #2, $2.95 (Apr)
Jaguar God #8, $2.95 (Apr)

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CPM Comics
La Blue Girl #10, $2.95 (Apr)
Fantagraphics/Eros Comix
Come Again #2, $2.95 (Apr)
Mara, Celtic Shamaness #5, $2.95 (Apr)
Sindy Anna Moans #4, $2.95 (Apr)
Rebel Studios
Gunfighters in Hell #5, $4 (Apr)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

The stores bearing the CBRI logos are members of the Comic Book Retailers International and follow the CBRI code of ethics.

Stores interested in becoming a CBRI Member and being listed in this section should call 516-794-9129 if located in New York, 908-572-6930 if located in New Jersey, and 215-742-3611 if located in the Delaware Valley area.

California stores bearing the BACR logos are members of the Bay Area Comics Retailer Association.

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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only $3.50 an issue. You can buy this space in increments of 26 or 52 issues, for $91.00 or $182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

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Description: _____

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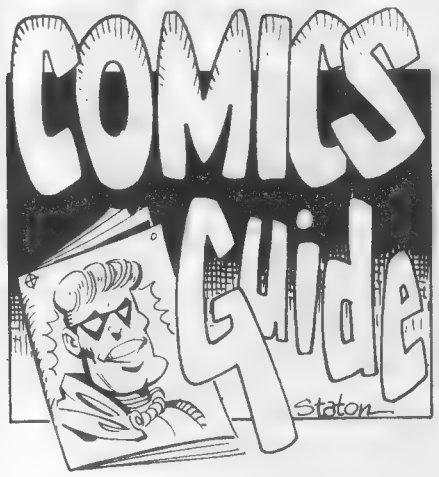


By Maggie Thompson

• Color Dave McKean art, scripted by Neil Gaiman, from ***The Day I Swapped My Dad for Two Goldfish*** appears with the Gaiman interview, which begins on Page 30, as does Gaiman's summary. The book (1997, ISBN 1-56504-944-6, $21.99) comes from the Borealis line of White Wolf Publishing (780 Park N. Boulevard, Suite 100, Clarkston, GA 30021).

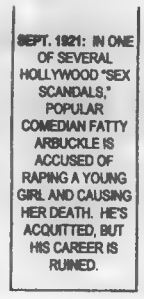
This is the sort of book children's librarians (as the first to see most children's books) delight in: As it contrasts matter-of-fact delivery with the wild concept of trading a boring parent for something infinitely more interesting, the story will have its young audience in giggles of hilarity — as its narrator deals with the bother of having to retrieve his father when his mother nixes the deal. Comic-book aficionados will note that Gaiman has provided a form that invites reading aloud, as it introduces younger readers to picture-book speech in balloons. (Gaiman and McKean are not alone in that; Maurice Sendak blazed the trail — which may help this new project get over what might otherwise be a hump of educator resistance.)

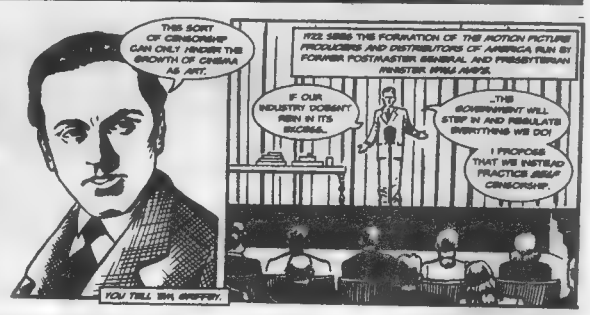
One of the best of the year.

No, it won't take long to read — but readers young and old will come back to it again and again. **A.**

• Re-Visionary Press' Carnal Comics line has been doing comic books about XXX-rated films and their stars for some time. Now, ***Triple-X Cinema: A Cartoon History*** (#1, 1997, black and white, $3.50 — though it says $2.95 on the indicia) is being released in three installments (which will probably eventually see collection in a trade-paperback format).

The format is well organized and informative (scripted by Jay Allen Sanford, with additional material by people including Bill Margold and Jim Holliday) for an audience largely composed of readers who will care little about either. Moreover, the art (by Kevin Breyfogle) is excellent — with great care to catch likenesses while maintaining a consistent style. (That's not easy, as licensed product after licensed product will attest.)


SEPT. 1921: IN ONE OF SEVERAL HOLLYWOOD "SEX SCANDALS," POPULAR COMEDIAN FATTY ARBUCKLE IS ACCUSED OF RAPING A YOUNG GIRL AND CAUSING HER DEATH. HE'S ACQUITTED, BUT HIS CAREER IS RUINED.


THIS SORT OF CENSORSHIP CAN ONLY HINDER THE GROWTH OF CINEMA AS ART.
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...THE GOVERNMENT WILL STEP IN AND REGULATE EVERYTHING WE DO!
I PROPOSE THAT WE INSTEAD PRACTICE SELF-CENSORSHIP.
YOU TELL 'EM, GRIFFITH.

The format is set up so that a timeline down the outside of most pages puts the anecdotal information (told in comic-book format on the remainder of the page) in context. The comics-format material starts in April 1894 with the opening of The Kinetoscope Parlor; the sidebar material starts in 1791, with the ratification of the first 10 amendments to the Constitution.

The portion of a page shown here is one of the few excerpts that would not be limited in readership to those over 18. For adults interested in the topic, however, the first two issues provide an excellent reference work on the material covered. There *is* material not included: The term "X-rated," for example, was the only Motion Picture Association of America designation that the organization didn't fiercely protect. As a result, such descriptions as "X-rated" and "XXX-rated" carry *no* requirements as to content and pass no board of examination; they're self-applied and are no guarantee of particular content.

And there's little mention of any potential consequence of what is being filmed, including in a passage on 1971 industry standards, "The pressure on male performers is *intense* ... Yet, for some reason, their pay is a fraction of the women's." In fact, children are mentioned only in passing — as in a sequence in which Georgina Spelvin says she's been married and has kids. And the general tone of the entire series is that most of the people in the industry have always been *fun* people doing *fun* things with other *fun* people doing *fun* things. There are foreshadowings in the first couple of issues that AIDS will be a major factor in the third one — but, again, the series does cover (albeit

(Continues on Page 72)

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In last weeks issue of CBG, I had Action, Adventure, Batman, Conan, Spiderman, Scave & Bold, Daredevil, & Detective sets. I hope to advertise more sets next week.

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36F-	4.50	73VF-	6.00	114VG	1.50	168VG	3.50	39NM	6.00	112NM	6.00
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38F-	4.50	73NM	7.00	122VG	1.50	169F-	5.00	41NM	6.00	123NM	6.00
41VG	3.00	74VG-	2.00	129NM	5.00	172VG+	4.00	42NM	6.00	127NM	6.00
42VG+	3.50	74VG	2.25	137VG	1.50	173VG+	4.00	43NM	6.00	137NM	6.00
42VG+	3.50	75VG+	2.50	FAMOUS FILMS		178VG+	4.00	44NM	6.00	139NM	6.00
45VG+	3.50	76VG	2.25	1VG	13.00	183NM	8.00	45NM	6.00	144NM	6.00
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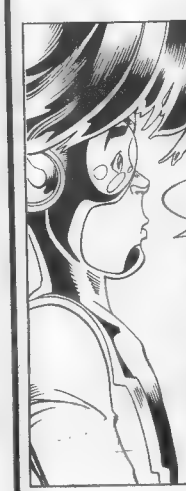

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Add number 26

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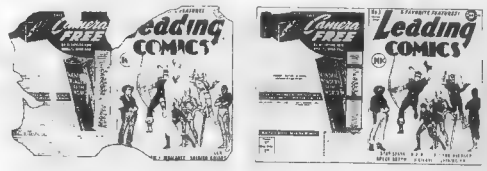

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AMAZING ADVENTURES #1 Rare F++ condition Solid copy **Price: $500**
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BRAVE AND THE BOLD #28
Nice copy. One chip placed back and two minor tears. Nice color and gloss Beige page color. A little better than Fine. Still, overall nice shape Well worth more than the asking price. Origin & first JLA ever. **Price: $1,000**

BRAVE AND THE BOLD #29
Nice gloss and color. Some spine wear. Nice insides. F/VF. Rare. **Price: $700**

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Captain America	64 G/VG	5	250
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Captain America	73 G/VG	5	450
Captain America	74 G+	8	1595
Captain America	75 VG-	7	450
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Danng	10 F/VF	5	450
Danng	12 G-	5	90
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Human Torch	30 VG	5	230
Human Torch	34 VG	4	180
Marvel Mystery	57 VG-	5	220
Marvel Mystery	60 G+	5	160
Marvel Mystery	61 VG-	5	200
Marvel Mystery	65 VG-	4	200
Marvel Mystery	67 VG	6	210
Marvel Mystery	70 VG-	5	175
Marvel Mystery	71 VG	5	210
Marvel Mystery	76 VG-	6	175
Marvel Mystery	81 VF	5	550
Marvel Mystery	83 VG	6	200
Marvel Mystery	85 G/VG	5	150
Marvel Mystery	88 G	5	115
Men's Adventure	27 G+	8	150
Men's Adventure	28 G+	6	135
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Submariner	23 G	5	115
Submariner	26 VG	4	210
Submariner	38 G	6	95
Submariner	39 VG	5	155
Sungirl	1 G	5	170
Young Allies	19 F	5	270
Young Men	25 VG	5	220
Young Men	26 G+	5	150
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Black Terror	13	G/VG	4	70
Black Terror	14	F/F+	4	120
Black Terror	16	VG	4	80
Black Terror	18	VG-	5	75
Black Terror	19	G+	5	60
Black Terror	20	VG	6	200
Exciting	10	G-/G	5	250
Exciting	25	FR+	6	75
Exciting	27	G+	6	75
Exciting	31	G/VG	6	75
Exciting	37	G+	5	60
Exciting	38	G+	6	60
Exciting	42	G-	5	45
Exciting	47	G+	5	65
Exciting	58	G/VG	5	75
Exciting	86	G/VG	6	65
Fighting Yank	4	G+	4	90
Fighting Yank	9	G+	4	75
Fighting Yank	17	VF++	5	495
Fighting Yank	19	F/VF	4	165
Fighting Yank	25	VG-	6	125
Startling	28	G/VG	5	65
Startling	40	VG+	4	200
Startling	44	G-	5	45
Startling	52	FR-	6	40
Thrilling	5	G	6	60
Thrilling	45	VG	5	50
Thrilling	49	VG+	4	60
Thrilling	55	VG-	4	45
Thrilling	56	G-	5	40
Wonder	4	G-	5	60
Wonder	16	G	4	50

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Adventure Into Terror	23	G+	20
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Adventure Into Unknown	22	G/VG	40
Astonishing	16	VG+	50
Astonishing	28	VG+	32
Baffling	12	VG	32
Baffling	21	VG+	38
Baffling	22	VG-	30
Beware	7	G	20
Beware Terror Tales	2	VG-	50
Beyond	7	VG+	30
Beyond	26	VG	20
Black Cat Mystery	34	F+	50
Black Cat Mystery	36	F-	50
Black Magic	19	G+	25
Chamber of Chills	7	G-	20
Chamber of Chills	22	G-	15
Eerie (1947)	1	G+	275
Eerie (1951)	1	G/VG	65
Hand Of Fate	14	VG-	25
Journey Into Fear	19	VG-	30
Journey Into Fear	21	VG-	30
Journey Into Mystery	25	G-	25
Marvel Tales	99	G/VG	75
Menace	6	VG	75
Menace	10	FR+	28
Men's Adventure	26	VG+	40
Monster	1	G+	50
Monster	2	VG	90
Mysteries (Weird & Strange)	8	VG	25
Mystery Tales	1	VF	270
Mystery Tales	6	FR	18
Mystery Tales	7	F-	70
Mystery Tales	11	G/VG	32
Mystery Tales	15	VG	45
Mystic	11	F-	65
Mystic	38	VG	35
Spellbound	1	VG-	80
Strange Mystery	3	VG-	35
Strange Mystery	12	G+	20
Strange Mystery	14	VG+	32
Strange Mystery	18	VG+	32
Tales Of Terror	2	G+	20
Tomb Of Terror	2	G	20
Uncanny Tales	20	G+	30
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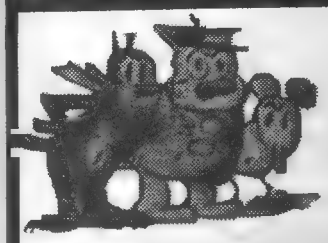

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#11 VG $22, #16 G+ $14,
STRANGE TALES OF THE UNUSUAL
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#3 GVG $32, #6 G+ $14,
#8 FA/G $10, #9 G $15,
,#10 G $14,
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#4 PR $18,
SPACE SQUADRON
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#12 VG $50 #13GVG $42
#18VG $42, #18GVG $32
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#23 GVG$23,#24 G-$22,
#33 G+ $28, #33 FA $14,
#24VG $45, #26 GVG$35
#34 FA$14, #34VG/FN $32,
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#12GVG $45, #13 FA $16
#13 FA/G $24, #14G(r)$23,
#15GVG $40 #16FA/G $32, #16VG $54 #16 VG/FN $90,
#17VG $50, #17GVG $45
#17G-$25,#19GVG$28(2)
#21 GVG$25, #21VG $34
#22 GVG$25, #23VG $40
#23GVG $30, #23 G+$25,
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#17 G+ $16, #17 G $14,
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20 VF 5000
22 VF NM 500
24 VF NM 50
5 VF 45.00

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Trader ads are available for $40.00 each. Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 3-1/4" x 3-1/4" size. Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Trader ads.

PRE-CODE HORROR:

Beware Terror Tales #1 F+.....$85
Black Cat Mysteries #47 F-.....$45
Chamber of Chills #7 G-.....$7
Eerie Adventures #1 F/VF.....$160
Front Page #1 VF-.....$180
Mister Mystery #7 F.....$200
Mister Mystery #10 G.....$75
Mysterious Adventure #22 VF/NM.....$120
Mystic (Atlas) #14 VF+.....$140
Out of this World #1 F/VF (Gerber Cover).....$240
Out of the Shadows #1 F.....$120
Sensation Mystery #113 F+.....$85
Strange Terrors #3 VG.....$55
Strange Terrors #5 F+.....$100
Strange Suspense Stories #17 F.....$45
Tales from the Crypt #30 VG+.....$80
Tomb of Terror #10 F+.....$60
Tomb of Terror #12 F.....$40
Tomb of Terror #13 VF.....$85
Tomb of Terror #16 G.....$25
Web of Evil #18 F.....$50
Web of Evil #20 F/VF.....$60
Web of Evil #21 F-/ F.....$37
Weird Horrors #7 F+ (Ekgren-C).....$140
Weird T.O.F #1 F+ (Wolverton).....$350
Weird T.O.F #4 VG/F (Wolverton).....$200
Weird Thrillers #1 G+.....$60
Witchcraft #2 G/VG.....$100
Yellow Claw #1 G/VG.....$110
Yellow Claw #4 F- (Kirby).....$120

Golden Age:

All New #14 F.....$145
Captain Marvel #52 VF- (1st Sylv. Jr).....$125
Crown Comics #9 F.....$30
Danger Trail #2 VF-.....$350
Danger Trail #5 VG-.....$150
Detective Comics #64 VF- (1st Boy Com.)$1300
Detective Comics #102 F+.....$380
Human Torch #20 F+.....$300
Marvel Mystery #19 F+.....$650
Marvel Mystery #81 F.....$280
Miss Fury #3 F/VF (Hiller-C).....$600
Planet Comics #24 VG/F.....$250
Planet Comics #36 F+.....$220
Planet Comics #40 F/VF.....$285
Planet Comics #55 F+.....$200
Police Comics #20 VF.....$500
Sensation #50 F.....$110
Smash #15 VF- (Lou Fine 2nd Ray).....$600
Smash #69 F+.....$60
Superman #28 G.....$100
Superman #35 Vg/F.....$180

CRIME:

Crime by Women #1 VF+.....$675
Crime by Women #9 Vg+.....$96
Crime by Women #10 VF (SOTI).....$310
Crime by Women #12 F-.....$110
Crime Does Not Pay #34 Vg+.....$90
Crime Does Not Pay #52 Vg.....$26
Crime Exposed #1 F.....$75
Crime and Punishment #59 Vg-.....$40
Crime and Punishment #66 F-.....$64
Crime Exposed #4 VF-(Blood Drainage).....$210
Shock Suspense Stories #14 F/F-.....$45

Good Girl:

Buccaneer #22 Vg/F (Bondage-C).....$52
Cave Girl #11(#1) F.....$100
Jungle #98 G+ (SOTI).....$30

Great Artists/Covers:

Thunda #1 F+ Frazetta.....$650
Catman #32 VG/F L.B.Cole.....$300
Flying Saucers #1 F/VF Wood.....$240
Mystery in Space #1 F+ Frazetta.....$1400
Startling Terror Tales #13 F+ (LBCole).....$70
Suspense #8 F- (L.B.Cole -Spider).....$1000
Shadow Vol. 8 #3 VF Powell-Spider...$250
Witches Tales #25 G/VG.....$80

Silver Age:

Amazing Fantasy #15 G.....$1100
Amazing Fantasy #15 VG.....$1900
A. Spiderman #1 VF(M. Smith cleaned) $4000
A. Spiderman #2 F+.....$750
A. Spiderman #3 VF.....$1500
A. Spiderman #4 VF-.....$700
A. Spiderman #5 F.....$350
Avengers #9 VF.....$100
Avengers #13 VF.....$65
Conan #2 VF.....$40
Fantastic Four #1 G.....$1000
Fantastic Four #2 VG.....$260
Journey into Mystery #83 VG+.....$800
Sea Devils #1 F/VF.....$250
Showcase #22 F-.....$700
Showcase #30 VF.....$500
Tales To Astonish #27 G-.....$180
Tales To Astonish #35 F-.....$300
X-Men #1 VF.....$2800

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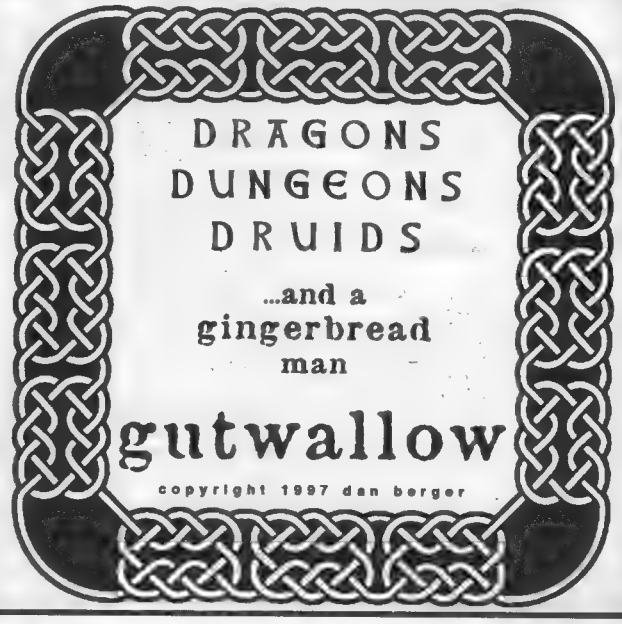

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Web site: members.aol.com/dgcastaway/castaway
Credit cards OK with $50.00 minimum. Add $4.00 S & H
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" " #16 VG- $150.00
Mystery in Space #1 Fa $250.00 (VG ex. POBC)
All American #50 VG+ $225.00
Star Spangled #2 VG $325.00
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Batman #27 G/VG X-mas cover $225.00
Worlds Finest #23 VG $160.00
More Fun #25 VG+ $600.00 (small repair FC & 1st pg)
Atomic comics #3 F- $100.00 (VF ex chip on FC)
Avengers #4 VF/NM $1200.00
Fantastic 4 #1 VG $2000.00 (marvel chipping)
All Star #39 VG ex 2" tear FC $230.00
Arrow #1 NM- $1800.00 (restored by Matt Wilson)
Sub-Mariner #3 apparent VF $1500.00 (tear seals)
When Worlds Collide VG $175.00
I Love Lucy #3 F- $85.00
Untouchables #1 VG $50.00
Strange Adv. #7 $140.00
House of Secrets #92 G/VG $70.00
House of Mystery #7 VG $75.00
Jungle #69 VF/NM $130.00
Jumbo #49 VG- $70.00
Sheena #4 VG $85.00
Adv into Terror #12 VG+ $45.00
Adv into Weird Worlds #2 VG- $55.00
Fantastic Worlds #5 VG- $45.00
Vault of Horror #15 VG $125.00
Haunt of Fear #14 VG+ $100.00
" " #10 VG+ $85.00
Sub-Mariner #1 NM $130.00
Tomb of Dracula #1 NM $80.00
Sgt. Fury #13 F- $110.00
Showcase #27 G/VG $115.00

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Golden Age
Daring Comics
#11 NM- $1600
Marvel Mystery
#22 VG+- $ 425

Silver Age Marvel
Amazing Spiderman
#12 VF/NM- $ 525
#15 VF $ 250
#15 VF/NM $ 550
#16 VF/NM $ 425
#17 NM- $ 650
#18 NM-/NM $ 450
#19 NM- $ 375
#20 NM- $ 485
#23 VF+ $ 250
#29 NM $ 200
#33 VF/NM $ 150
#42 NM-/NM $ 160
#46 NM-/NM $ 120
#46 NM- $ 90
#47 NM-/NM $ 110
#49 NM $ 110
#50 NM-/NM $ 500
#51 NM- $ 150
#57 NM- $ 75
#62 NM-/NM $ 55
#67 NM $ 55
#71 NM- $ 55

Amazing Spiderman cont'd
#82 NM-/NM $ 45
AN 2 NM- $ 175

Fantastic Four
#30 VF $ 40
#35 NM $ 120
#35 VF/VF+ $ 50
#36 VF/VF+ $ 50
#41 VF/VF+ $ 30
#44 VF/NM $ 75
#47 VF/NM $ 65
#47 VF+ $ 45
#50 FN $ 50
#50 FN+ $ 60
#52 VF- $ 40
#55 NM- $ 100
#59 NM- $ 50
#60 NM- $ 65
#67 NM- $ 110
#76 NM- $ 35
#80 VF/NM $ 25
An 3 NM- $ 225
An 4 NM- $ 135

Incredible Hulk
#2 VF+ $2150
#4 NM- $1600

Journey Into Mystery
#112 VF+ $ 175

Strange Tales
#102 VF/NM $ 300
#115 VF/NM $ 325

Tales of Suspense
#41 VF $ 250
#59 VF/NM $ 275
#73 NM- $ 75

Tales to Astonish
#54 NM- $ 95
#86 VF/NM $ 35
#88 VF/NM $ 35
#99 NM $ 45

Thor
#140 NM-NM $ 50

X-Men
#9 VF/NM $ 350
#21 NM- $ 120
#23 VF/NM $ 100
#27 NM $ 100
#31 NM-/NM $ 80
#32 NM-/NM $ 80
#32 NM- $ 80
#34 NM-/NM $ 80
#36 NM- $ 48
#40 NM- $ 80
#43 NM $ 75
#49 NM-/NM $ 80
#50 NM-/NM $ 80

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6 vg 30.00
8 vf 90.00
9 vg 25.00

Frisky Fable 41 vg- 30.00
45 vg- 65.00

Guns Against Gangster
1 f- 100.00

Ghostly Weird
120 vg 70.00
120 gd 35.00

The Horrors 12 f 90.00
13f- 75.00

Jungle Thrills
16 f- 140.00

Killers 1 g ® 110.00

Law Against Crime
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2 f 150.00
3 vg/f 150.00

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5 vg/vg- 50 00

Shock Detective Cases
21 vf- 80.00

Shocking Mystery
55 gd (tape) 20.00
56 vg+ 45.00
57 vg 40.00

Spook Detective
22 vg- 60 00
23 vg 40.00
24 vg 50.00
25 vg+ 45.00
26 vg 40.00
27 vg 40.00
28 vg 40 00
29 f+ 65.00
30 vg (Disbrow) 30.00

Sport Thrills 13 f- 60.00

Startling Terror Tales
4 vg- 30.00
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7 vg- 30.00
9 vg 35.00
10 f 200.00
12 vg 45.00
13 vg/f 60.00
14 vg 45 00
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Target v9, 1 f 80.00

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Terrifying Tales
11 f/f- 140.00
12 f 130 00
13 vf- 200 00

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5 f+ 90.00
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18 f+ 100 00
19 vg 60.00
20 vf- 110.00
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All Star 53	F	$350
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Flash 52	F	$225

Timely's

Captain America 48	VG/F	$400
Human Torch 16	F	$320
Human Torch 19	F/F+	$350
Marvel Mystery 13	VG+	$1,100
Marvel Mystery 50	F+	$400
Marvel Mystery 61	F	$300
Marvel Mystery 84	VG/F	$350
USA Comics 12	F	$425
USA Comics 16	F/VF	$360
Young Allies 14	F+	$250

Silver Age

D. C.'s

Brave & the Bold 28	VG	$700
Flash 105	VG	$750
Showcase 22	VG/F	$850

MARVEL

Avengers 4	VG	$250
Fantastic Four 4	F/F+	$750
X-Men 1	F-	$1,100

!!D C 's at 1/3 below guide!!

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91	F	$30.00	152	VG+	$30.00	1	VG+	$150.00	1	VG	$135.00	329	FVF	$33.00
95	F	$30.00	153	VF-	$60.00	2	F+	$75.00	2	Gd	$30.00	330	VG+	$18.00
97	VF-	$45.00	154	VF-	$60.00	15	VG	$15.00	3	VG-	$30.00	333	F-	$15.00
101	VF	$30.00	155	VF	$66.00	17	VG+	$18.00	4	Gd	$18.00	334	FVF	$24.00
102	VF	$30.00	157	VF+	$72.00	34	VG+	$12.00	5	VG+	$42.00	335	VG+	$13.50
104	F+	$18.00	158	VF+	$72.00	38	VG	$10.50	6	VG+	$30.00	336	VG+	$13.50
105	VF	$27.00	161	FVF	$36.00	40	VG	$10.50	7	VG+	$30.00	338	VG+	$13.50
108	FVF	$21.00	163	FVF	$36.00	Metamorpho			8	VG+	$18.00	340	VF-	$27.00
111	VF-	$18.00	164	VF+	$51.00	3	VF+	$48.00	10	Fn	$30.00	343	FVF	$24.00
112	VF	$24.00	166	VF-	$39.00	5	VF-	$27.00	11	VF-	$48.00	345	F+	$21.00
114	VF	$24.00	169	FVF	$36.00	6	VG	$12.00	12	VG+	$24.00	346	Fn	$18.00
115	VF	$24.00	171	F-	$21.00	Mystic Adv			13	F-	$27.00	347	F-	$15.00
116	VF	$24.00	173	VF+	$51.00	84	F-	$54.00	14	VG+	$24.00	349	F-	$15.00
117	VF	$24.00	174	VF+	$18.00	85	VG+	$48.00	15	Fn	$39.00	350	VF-	$27.00
118	VF	$24.00	177	VF+	$18.00	Unexpected			16	F-	$24.00	351	Fn	$18.00
119	VF	$24.00	178	VF	$18.00	55	VG+	$39.00	17	Fn	$27.00	353	NM-	$39.00
Hawkman			187	VF+	$ 7.50	62	Gd	$15.00	18	Fn	$27.00	354	VF+	$36.00
3	FVF	$69.00	189	VF-	$ 5.25	66	VG+	$33.00	19	FVF	$36.00	355	VF+	$36.00
4	VF-	$90.00	190	VF	$ 6.00	67	F-	$36.00	20	FVF	$36.00	356	VF-	$27.00
7	VF-	$60.00	192	VF	$ 6.00	68	F+	$30.00	22	VF-	$33.00	[illegible]		
10	VF-	$51.00	House of Secrets			73	VG+	$18.00	23	Fn	$21.00	362	VF	$30.00
12	VF-	$39.00	73	FVF	$33.00	75	F-	$21.00	24	Fn	$21.00	363	VF	$30.00
13	FVF	$33.00	74	VF	$39.00	76	VG+	$18.00	25	Fn	$21.00	366	Fn	$18.00
14	VF	$42.00	75	FVF	$33.00	78	VG+	$18.00	26	F+	$25.50	367	VF	$30.00
15	VF	$42.00	76	FVF	$33.00	79	G+	$10.50	27	Fn	$21.00	368	VF	$30.00
18	F-	$18.00	77	VF	$39.00	81	VG+	$18.00	Teen Titans			369	F-	$21.00
20	VF	$33.00	78	FVF	$33.00	82	VG-	$13.50	2	VF+	$75.00	370	VF+	$36.00
21	F+	$24.00	79	VF+	$42.00	83	F+	$21.00	3	VF+	$42.00	371	NM-	$39.00
22	VF	$33.00	80	VF	$39.00	86	FVF	$24.00	[illegible]		$27.00	372	VF	$22.50
23	F+	$24.00	86	VF	$ 7.50	88	VF	$30.00	14	VF+	$27.00	373	NM-	$30.00
24	VF-	$30.00	87	VF	$ 7.50	89	FVF	$24.00	21	VF+	$30.00	378	VF+	$27.00
25	VF	$33.00	88	NM	$10.00	90	VF	$30.00	25	VF+	$ 9.00	384	VF+	$27.00

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Please call from 9:30 AM - 9:30 PM MST. All orders shipped promptly.
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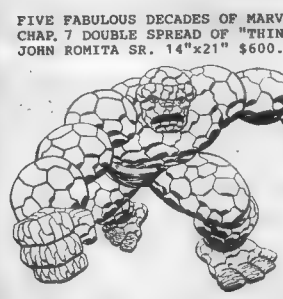

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PLEASE M.O.'s ONLY - POSTAGE EXTRA.

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KANE/ESPOSITO (NICE!) $475.00

MARVEL TEAM-UP #92 UNUSED COVER
BOB McLEOD (NO LOGO) $225.00

Trader Tips

The Trader ads in CBG are an easy and economical way to advertise. Simply design your ad in a space that is 8½" wide by 8½" high and send it along with payment ($40.00 per Trader space) and complete reference form to:

COMICS BUYER'S GUIDE
Advertising Department
700 E. State Street
Iola, WI 54990-0001

We'll reduce your ad to the proper size and place it in the issue(s) you request. If no specific issue(s) is requested, we'll run your ad in the next available issue.

Keep in mind that CBG does not typeset, screen photos, add logos, artwork or symbols to Trader ads. The better your ad looks when you send it to us, the better it will look when it is reduced and published in CBG.

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Compiled and written by BRENT CLARK ROGERS

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Adv's into Unkn24	G+ 6	$22	$20	"Swamp Thing" FC
Amaz. Spiderman32	VF+ 9	$100	$90	Very solid, flat, nice paper
America's Greatest 5	F 8	$205	$175	100 pp. great WWII stories
Astonishing 28	F- 7-8	$40	$40	Atlas pre-code horror stories
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Blue Ribbon 11	G+ 7	$100	$85	MLJ's Spectre wannabe
Captain Aero 23	G 9	$26	$33	Explosive War Stories !
Captain Marvel 115	VFNM 9	$120	$145	Bright and flat, colorful
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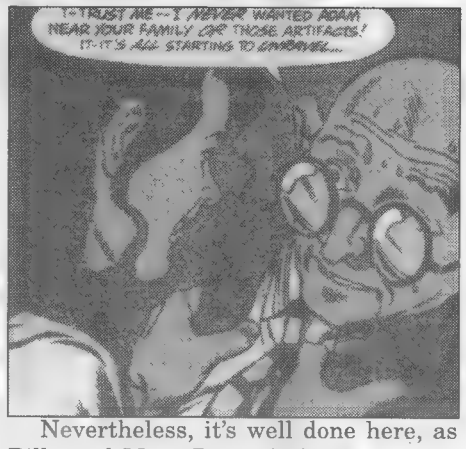
COMICS GUIDE
(From Page 66)

speedily) pre-antibiotic years in which venereal disease was a sentence to a particularly horrible death. But, though it covers the time period, the series does *not* cover *that* aspect of stag films.

Goethe's three questions of the critic are: What was the creator trying to do? How well did the creator succeed? Was it worth doing? The Re-Visionary crew is trying to tell an explicit, entertaining illustrated history of hardcore films — and does so skillfully. Readers will decide its necessity for themselves. **A**, if you're looking for frankly erotic titles that are not at all for kids. If you're not, pass this up.

• ***The Power of Shazam!*** #26 (May 97, DC, $1.75) continues the pleasures of this title which combines the terrific Golden Age characters of Captain Marvel and his family — and modern comics talents. It's written by Jerry Ordway (who's been handling the new Big Red Cheese since its inception) and drawn by Peter Krause and Mike Manley.

The characters are in the midst of a story in which time has been altered — which, over the long haul, is a plot device all comics companies should beware.



Nevertheless, it's well done here, as Billy and Mary Batson's father is alive — and is Captain Marvel, to boot. Their mother, too (shown here with the evil Sivana), has the power — and a mission to save the family, as the kids are left to fight without super-powers.

This is, in short, not an easy issue with which to begin reading the series — but it's a delightful series. People who complain that comics heroes aren't as much fun as they used to be should try three or four issues of this title; interestingly, this version of Golden Age characters is *also* darker than its predecessor. But a darker Captain Marvel is brighter than a lot of what you'll find in comics today. **A-.**

THE SPIRIT *THE INNER VOICE* #13 WILL EISNER

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KEYS?
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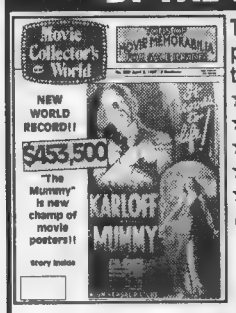

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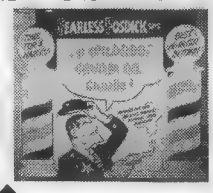

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DC SPECIAL #1 VF- $15, #15 NM $20, JLA #3 VG- $100, #94 NM- $50 Showcase #59 VG- $30. Others. Jeremy Niestadt, 3316 Moulton, Louisville, KY 40218.

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STRANGE ADVENTURES 190 VG- $25; Superboy 80 FVF $55, 92 FVF $31.50, 93 GVG $10. Satisfaction guaranteed. Postage/Insurance $5. Doug Albacete 707-448-3101.

RONIN #1 $3, 2, 3, 4 $1.75 each. Sandman (1989) #1 $40, #8 (reg.) $25, #14 $7. Nick, 10387 Friars #109, San Diego, CA 92120.

SHOWCASE #19 coverless, fair condition (complete) $50, Buster Crabbe (Amazing Adventures of:) #? coverless fair condition (complete) $15, Private Strong #2 coverless, good $22. 302-398-4768.

GREEN LANTERN: #49, 56, 57, 60-64, 84 all Fine, #71 VF, $160 pp. Chris Pichon, 32478 CC Road, Slidell, LA 70460. 504-643-6766.

FLASH III VG $70, 116 VG $50, 119 VG $50, 120 VG $50, 121 G $20. John Collins, PO Box 1621 FDR Station, New York, NY 10150.

SUPERMAN SECOND Series 1-103 all Mint, $160 postpaid. James Cassara, PO Box 18553, Asheville, NC 28814.

SUPERBOY 10, 11, 87-258, Superman 163-500, Unexpected 65-104, Teen Titans (1966) 1-53, Tomahawk 88-139, Wonder Woman 144-329, Worlds Finest 112-323. Ed Kalb 602-981-8957.

BATMAN, DETECTIVE, Justice League, Legion, Robin, Catwoman and more! Lots of DC titles at 50% off. SASE for list. Becker, 26181 Laurel, Wauconda, IL 60084.

SUPERMAN 226, 228, 229, 231, 236, 237 G+/VG $4 each. 234 and 253 G $2 each, plus S&H. Complete list avail. 813-821-3370.

FIRESTORM 61 Variant cover, mint $25 ppd. J. Middleton, 9305 N. Ashford, Fresno, CA 93720.

BRAVE AND Bold 79, Flash 174, Green Lantern 49, Justice League of America 55, more to trade. Duane Parron, 1802 Marshall #2, Houston, TX 77098.

ACTION #538-570 (-548 & 562) VF/NM $27 and $3. B&B #181-200 (-188 & 194) $32 and $3. VF/NM. M. Skidmore, 3631 W. Eddy, Chicago, IL 60618. 773-463-9079. 75053.1501@compuserve.com

WARLORD 58 issues between 1-100, including #1 and 2. All different all VF annuals 1-5 $35 and $3 postage. Mike Skidmore, 3631 W. Eddy, Chicago, IL 60618. 773-463-9079. 75053.1501@compuserve.com

BATMAN, DC Archives vol. 1 and vol. 2 $100 pp. Both! MO only! MO only! NM. Robert B. Lloyd, 4 Woodlawn Terr., Norwich, CT 06360-6413.

BATMAN #164 VG/F $29, #165 VG/F $15, #166 Fine $18. $3 postage. SASE for full list. Tom Hegeman, 35 Church, Oneonta, NY 13820.

IT'S FUN to be a Batman Digest 1966 Adam West unauthorized pics, Good, $75; UFO Warner paperbacks 1, 2 Fine, $10 each. Fred 201-864-2252.

WORLD'S FINEST 157 VF $12; 162, 164, VF+ $9 ea.; 166 VF $14. Add $4 P/H. Barry Eller, 309 South Rowan Ave., Spencer, NC 28159.

SHOWCASE #15, FA/GD, solid, $80. Lois Lane #1, PR/FA, complete, $90. Superman #100, VG/FN, nice pages, $295. Adventure #160, VF+, $200. 304-527-0404.

SANDMAN SALE all NM, #7 $15, #8 $25, #75 $2. Rob Griffith, 3456 Dixiana Dr., Lexington, KY 40517.

CHEAP FLASH! #111 PR (missing centerfold), #113 GD-, #114 FR, $35 all three. Sandman 6, 8, 12, 15, Absolute Vertigo, $40 all five. Doug 817-481-6902.

30 DC Number 1 issues circa 85-96, all NM-M, $20 postpaid. John Egan, 355 Gambier St., San Francisco, CA 94134. 415-334-5553.

FLASH 129 VG $85, 131 VG $20, 137 VG $110. John Collins, PO Box 1621 FDR Station, New York, NY 10150.

4131 DC, WANTED

AMAZING WORLD of DC Comics #'s 1, 9 and 15. Shawn Dawson, 3-25 150th St., Whitestone, NY 11357.

TRADING FOR DCs. I have Marvels and Indep's to trade for your unwanted DCs. Send lists. Claude, 4117 W. McFadden #615, Santa Ana, CA 92704.

DC 100 pg. Super Spectacular issues wanted. Also Superman vs. Muhammad Ali wanted in VF-NM condition. Greg Malanga, 1000 Estes St. #10, El Cajon, CA 92020.

SUPERMAN FAMILY #165-176 (100-68) pages. Shazam #34, 80 page giants 4 and 7 wanted Good. Lou Florio, 1st E. Church St., Bergenfield, NJ 07621-1831. 201-501-8012.

LOOKING FOR Creeper #2 through #6 in strict NM condition. Willie Costello, 176 Park Lane, Trumbull, CT 06611. 203-268-7361 (H) or 203-333-0443 (W).

4131 DC, WANTED

BATMAN COMICS wanted, #100 in Fine+ or better condition. Greg Curry, 159 Bowery, New York, NY 10002.

JLA (OLD) #39 NM take 30% off Fan Overstreet VF-FN 50% off VG-GD 70% off. Also selling my Adventure Comics #300 FN, $259. Oliver Gordon, Jr., 3811 Allison St., Brentwood, MD 20722.

GI COMBAT #118, any condition. Robert Rowe, 12312 Sherman Way #217, North Hollywood, CA 91605.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

PHANTOM COLLECTION: Gold Key/King issues one-twenty five, $500, set only. Four issue Harvey set also available. Contact David Schmid, 6626 Powhatan St., Riverdale, MD 20737, 301-459-0164.

ZORRO (1966) #1 NM $75, #2 VF $25, #3 VF/NM $30, #4 VF+ $30, #5 VF+ $30, #6 VF+ $25, $4 P&H. Merle Covell, 308 Picotte St., Yankton, SD 57078, 605-665-7573.

DELL RAGGEDY Ann & Andy #1-39 NM run, 900 4 colors, Tarzan, Lone Ranger, Star Trek (G.K.), Lassie, Turok #1-130. 319-377-3524 or brauhn.david@mcleodusa.net

STAR TREK, 22 issues from #9-61 plus Logs #1, VG+-NM. Anyone interested? Other Trek books available. Evans, 1237 2145 Dr., Eckert, CO 81418.

Four Color Movie!

Darby O'Gill & Little People 1024 VG	$30	Rio Bravo 1018 VG	$44
Dragoon Wells Massacre 815 VG	$20	The Big Land 812 VFNM	$120
Gun Glory 846 VGF	$32	The Oklahoman 820 VGF	$26
Old Ironsides 874 FN	$26	The Vigilantes 839 VG	$15
Pride & The Passion 824 FVF	$52	White Wilderness 943 VFNM	$85

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FREE CATALOG AVAILABLE!
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(410) 646-0114 or Fax (410) 646-0130

4141 DELL/GOLD KEY/WHITMAN WANTED

SMOKEY BEAR #1 Gold Key only. Complete my collection! NM or better. Mike Lysne, 137 South K St., Lakeview, OR 97630. 541-947-2308, PST.

THE TIME Machine #1085. Dwight Whalen, 5170 Rosedale Dr., Niagra Falls Ontario Canada, L2E 1R6.

WANTED MIGHTY Samson Gold Key 1, 4-9, 20-32 F/VF or better. Send price list or what you will trade for. David Rauchwarter, 266 Juniper, Red Wing, MN 55066. 612-388-4407.

WANTED: TUROK 112, 118, 119, 121 to 125, VF to NM, send prices and conditions. Dan Lewonczyk, 31 Nutmeg Drive, Manchester, CT 06040, 860-643-0453.

TOM CORBETT, Uncle Scrooge 171-180, Looney Tunes, TTA 1, TOS 1, Buster Crabbe 5, Thunda 1. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

4150 DISNEY, FOR SALE

DONALD DUCK Four Color #223, 256, 263, 282, 291 G/VG for 75% of Guide. Also #308, 367, 379 G $40. Steve 219-272-1310.

4151 DISNEY, WANTED

WANTED: VHS copies of Disney's Animated versions of "Lady and the Tramp" and "Sleeping Beauty". Steven Zanvil Sawolkin, 228-G Freedom Dr., Belleville, IL 62226.

"DISNEY GANG At Circus" Dell subscription picture wanted. Donald Duck 12" jointed wood doll, circa 1945 wanted. John Fawcett, Box 1156, Waldoboro, ME 04572.

MICKEY MOUSE Magazines 1935-1940 wanted. Dealer needs all good or better for customers world-wide. Whyte, 46 Greenwood Place, Buffalo, NY 14213, 716-882-2875.

DONALD DUCK 222 badly wanted! Name your price for this 1980 Whitman comic. David Bachman, PO Box 1431, Oklahoma City, OK 73101. 405-495-4386.

MICKEY MOUSE camera strap wanted. Kenneth Love, 152 Bent Oak, Lake St. Louis, MO 63367. 314-625-1620.

4160 EC, FOR SALE

COCHRAN HARD cover sets: War Against Crime $100; Full color Mad $200; Weird Science Fantasy $40. Please add $5 per set, postage. Neil 718-743-6992.

SHOCK SUSPENSESTORIES 9 VG/F (great cover) $50, 11 VG/F $50, 15 VG/F $40, 16 F $45, 17 VG/F $35. Many pre-Hero Atlas available. Steve 508-725-6772.

4161 EC, WANTED

HUMBUG, TRUMP, Mad (1-4, 10-11) G/VG+; Cerebus 1-4 VG-NM; Panic (Most) G/VG+; Used EC hardback sets. Richard, 2443 Fair Oaks Blvd. #43, Sacramento, CA 95825.

4170 FAWCETT, FOR SALE

WHIZ 94, G+, $20. Mark Drummond, 1302 North 49th St., Apt. 10, Omaha, NE 68132. 402-553-5804 (after 7pm).

4171 FAWCETT, WANTED

CAPTAIN MARVEL Club items or Shazam items. Send me your list of what you may have. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

4180 FOREIGN, FOR SALE

LATIN AMERICAN comics, magazines, records, posters for sale. Local and foreign titles. Please state main interests. GZ, PO Box 5163, Fort Lauderdale, FL 33310. Fax: 954-423-9855.

4191 HARVEY, WANTED

PHANTOM HARVEY Hits wanted. Call 800-634-6564 or fax price list to 914-651-4550.

4200 HUMOR/FUNNY ANIMALS, FOR SALE

HUMONGOUS MAN is coming! From Alternative Press this September! Don't miss out on the best new series this year! Take a sneak peek online: http://members.aol.com/inkpotjim/humongous.html

4201 HUMOR/FUNNY ANIMALS, WANTED

MUTT AND Jeff 83, 85, 102, PVT Doberman 2, Here's Howie 8, 9, 11, 12, 15, Help 13. Charles Lawrence, Box 27, Falkland, NC 27827.

4204 IMAGE FOR SALE/ WANTED

FREE CATALOG! Marvel, DC, Image and more! Write to: Michael Widmaier, 33-31 201st St., Bayside, NY 11361-1139. E-mail: spider-man626@prodigy.net

$275 GEN-13 slipcase edition of GEN-13 #1, all 13 books plus Jim Lee signed limited editin GEN-13 #1. Is still factory sealed. Bill 606-269-6633.

WITCHBLADE #1-4 $100, plus #1 $25; Darkness #1 $15; Spawn #1-16 $100; Jim Lee X-Men #1-134 $60; WildC.A.T.S. uncut trading card sheet $25. 603-740-9788.

4210 MARVEL/TIMELY, FOR SALE

CAPTAIN AMERICA #255 NM $2 (autographed by Joe Rubinstein) $1.50 postage. Write for free selling list. Joseph Pormigiano 74-56 260th Street, Glen Oaks, NY 11004-1123.

SETS OF Marvel Comics from early '70's to present. Titles: Spiderman, X-Men, Thor, Ironman, Daredevil, Avengers. Price negotiable. Will sell sets only, not individual comics! Charles 404-653-0992.

SILVER SURFER set (1987) 1 thru 30 and annuals 1-3, missing 15, 22, 23, 24. All NM+ $20. Mitch 281-444-6293.

X-MEN #36, 41, 42, 43, 45, 46, 47, 48, 49, 53, 55, 82, 84. Avg/VG-F, $100 takes all. (Less than $8 each). Guy 508-675-6043.

PUNISHER 1, 4-80, missing 7, 10, 14, 26-28, 31, 32, 38, 51, 63. VF+/NM, $55 ppd. Jimmy 919-827-5504.

MASTER KUNG-FU #16 VF $9.25, #17 NM-/NM $8.95, #18 FN $2.50; #20 VF $4.25, 21-28 VF+/NM $2.50, #32-38 VF $1.95, #45-82 NM-/NM $2.25. Bob 804-360-3483.

AMAZING SPIDER-MAN 8-VF+ $650, 11-VG+ $140, 12-F $160, 17-F+ $280, 22-VF+ $175, 32-VF $100, 36-VG $30, 38-F- $44. Phoenix Enterprises, 223 Fairview, Erin, NY 14838.

SPECTACULAR SPIDER-MAN Numbers 1-220 and annuals 1-14 VNM-Mint set, most stored in Mylers. Beautiful set, $535 postpaid. David Friedlander, 305 Gerrie Dr., Pittsburgh, PA 15241-1831.

SGT FURY 13-VG $39, Thor 136-139 F $9 ea., X-Men 23-29 F- $17 ea., 60-62 VG/F $9 ea., Avengers 87 VG/F $5, more. Karl Mattson, Box 784, Long Lake, MN 55356, 612-473-3938.

MARVEL SUPEHEROES #1 Fine $17; #12 VG $12, #13 Fine $12, #14 Fine $25, #14 VG $15, #18 VG $10. Jim 304-845-0238.

X-MEN: VERY Best Of The X-Men. Marvel limited hardback to 1,500 copies. Shrinkwrapped, new regular, $160, sale $75 postpaid. David Friedlander, 305 Gerrie Dr., Pittsburgh, PA 15241-1831.

DAREDEVIL 45 issues, no doubles between #'s 248-327, all VF-NM, all $42 and $5 postage. M. Skidmore, 3631 W. Eddy, Chicago, IL 60618, 773-4630-9079. 75053.1501@compuserve.com

FANTASTIC FOUR 23 VG+ $20, 232-271 NM set $60. John Egan, 355 Gambier St., San Francisco, CA 94134, 415-334-5553, trades possible.

4210 MARVEL/TIMELY, FOR SALE

STAR WARS #1 NM free with orders. 24 pages, 100,000 listings up to 85% off Wizard. Back Issue Comix catalogue. Free. 844 Tittbawasse, Saginaw, Michigan. 517-572-7578.

SIGNED X-MEN #4/ Jim Lee $30, Unc. X-Men #282/ Portacid $50 $7 shipping/insurance. Others SASE. Dominic Galliano, PO Box 1261, New York, NY 10159.

ANYONE WANT X-Men, Hulk #182, Fantastic Four #1 (Power reprint)? BUy or trade (you'll be amazed at what I'll trade for!). Roger 540-789-7056.

AVENGERS #2 FVF $250, #4 F- $300, #7 FVF $75, Fantastic Four #48 VG $125, X-Men #9 VF $150, #23 VG $18. Mark 207-255-8132.

$400+ OVERSTREET value X-men comics between #143-274, NM/M, assorted issues, $99 and $7 shipping. VISA/MC, MO's, checks (clear). Comic Zone, 37313 Maple St., Fremont, CA 94536, 510-791-7406.

FF #38 F/F+ $26, #39 F $24, Strange Tales 117 VG- $14, #131 VF/VF $40, TTA 18 VF $90, X-Men #7 VG $40. Brian 203-378-0316.

KAZAR (1981) pre Savage. #'s 1-9, 13-23, 25-28; $22 plus $3 shipping. Keith O'Brien, Box 71, Mesa, AZ 85211-0071. gerbil@aztec.asu.edu

X-MEN #1 F+ $1,500 or possibly trade for Hulk $1, FF #1, AF #15 or Spidey #1 of similar value. Lynn 423-881-5061.

WEB SPIDER-MAN #32 M $10 each, 9 copies; X-Men Annual #2 1993, sealed with cards $3. Sam Scruggs, 9961 Arnold Rd., Jacksonville, FL 32211-8034.

WOLVERINE 1, 10 $25 each. Star Wars #1; $40 with other issues available. Hulk 181 (VF) $300, Iron Fist #14 (VF) $100. 908-360-0169.

QUASAR #1-29 Near Mint, $15 ppd. Richard Bailey, 19037 Shumake Dr., Raymondville, MO 65555. Please call 573-674-3962 for more info. on this and other deals.

AMAZING X-MEN #1, Elektra Saga 1-3, Elektra Assassin #1, $4 each. Classic X-Men #1, $8. Only $2 shipping. Bill Cain, 419 Bel Air Dr., Mascoutah, IL 62258.

AMAZING SPIDER-MAN 63 F, 66 VF, 200 NM-. All for $40. Includes postage. Steve 516-887-7937 or zipper68@juno.com

AVENGERS #4, Fine condition, $400; Tales To Astonish #51 to #58, VG, $10 each. Send LSASE for list. David Arguire, 21-11 46 Ave., Long Island City, NY 11101. 718-392-4379.

X-MEN #101 through #318, trade for Spec. Spider-Man #1 up. Send list to: Rt. 10 Box 490, Lake City, FL 32025.

STAR WARS Marvel 1-34 no 7 or 8 M-NM, Portfolio by Ralph McQuarrie, Poster Monthly 1-18, plus 42 Star Wars items, $500. Call for list. Bob 760-243-3917.

ATLAS! JIM 68 G $12, 81 F $35, 82 VG $25, TOS 28 F $55, 29 VF- $80, 31 G $20, 34 VG $30, Spellbound 19 VG/F $25. More! Steve 508-725-6772.

4211 MARVEL/TIMELY, WANTED

HULK #181 X-Men #94 NM take 30% off Fan Overstreet VF/FN 50% off VG-GD 70% off. Also selling my Marvel Super Heroes #1 NM, $70; Marvel Tales #1 VF, $227. Oliver Gordon, Jr., 3811 Allison St., Brentwood, MD 20722. 301-779-7417.

MARVEL MASTERWORKS #2 and 6, reprint of young men #24. Harry Boyle, 10712 Bahia Terrado Circle, Estoro, FL 33928. 941-498-3984.

MARVEL COMICS wanted in strict NM or mint condition. Avengers #67 Marvel Premiere #3, others. Ken Kooistra, 338 Jefferson Ct., Trappe, PA 19426.

SPIDER-MAN DIGESTS from 1987/88, Marvel Tales 135, Marvel Treasury Edition 8, Marvel Universe Hardback, trade paperbacks Daredevil 158. Bart Jarmusch, 210 Arlington Ave #1, Lexington, KY 40508-0027. Email: bbjarm00@pop.uky.edu

MARVEL MASTERWORKS #16, 17. For sale as sets: Fantastic Four #21-30, 32-37, 39-50, Annual #1-3 average Fine B/O! Set: X-Men 101-120 avg. VG B/O. Bob 630-691-1251.

I NEED nice copies of Avengers Annuals #1-4 and Strange Tales #123 VF/NM or better. Jim 508-690-1502 before 9pm Eastern.

BUYING SILVER Age Marvels. Which word didn't you understand? Is anybody out there? Hello? Hello? Call now! Scott 315-732-7440. Especially Hulk #1, AF #15, ASM #1 keys!!

MARVEL MASTERWORKS #17 Daredevil. Dave 716-875-2024.

CAPTAIN AMERICA Annuals 1, 2, 13. Rampaging Hulk magazines 2-27. Nomad 24-25. Thor 200. Joseph Riordan, 3 W. Fairview, Valley Stream, NY 11580.

WILL BUY virtually any Marvel comic in readable condition for 50¢ or less; I pay shipping. No Conans. Tony Midyett, Box 45933, Madison, WI 53744.

PAYING 50% of Guide for True Fine or better. X-Men below #40. FF #112, #100, #75 down. Curtis Brinkley, RR 4 Box 467-A, Princeton, WV 24740.

WANTED: AVENGERS Annual #13-20 in FN or better. Ricardo Thomas, 11343 Hatchet Pass, San Antonio, TX 78245. Fax 210-673-6678. rthomas848@aol.com

4211 MARVEL/TIMELY, WANTED

WILL TRADE X-Men #101 *through* #318 for Spectacular Spider-Man #1 and up. *Sent list to:* Rt. 10 Box 490, Lake City, FL 32025.

4216 PLATINUM AGE WANTED

WANTED
PLATINUM AGE BOOKS
Paying 100% of Overstreet Guide for any grade fine or better
Pore Li'l Muse 1902
Buster Brown 1903 (Stokes)
Book 1 - Little Nemo 1906
Detective Dan 1933 (any grade!)
DIAMOND
1966 Greenspring Drive, Suite 401
Timonium, MD 21093
(410) 560-7100 ext. 271
Ask for John K. Snyder

4220 SCIENCE FICTION/HORROR FOR SALE

COVEN 13 $4, Startling Mystery Stories $5, Fantasy Fiction $8, Weird Tales $4 and more. All REH. Michael Arndt, 5800 Jackson Rd., Fredericksburg, VA 22407-6707.

JAPANESE MANIA: Videos of Godzilla, Gamera and various Sentai shows and horror and sci-fi from 30s-70s, $8 each and $2 S&H. Send 55¢ stamp to Jim Watem, 5361 Eastway #4, Greendale, WI 53129.

THIS MAGAZINE Is Haunted 10, G/VG, $60; Beware Terror Tales 8, VG $50; Astonishing 30, Fair, $20; WTOF 6, VG- $95. 908-574-1394.

FLYING SAUCERS Comics 1-4: Fine except INBC; Starstream Comics 1-4 NM; either set $40 ppd. UFO Comics #1, $25. Cliff Gemmell, POB 740982, Arvada, CO 80006.

4240 UNDERGROUND, FOR SALE

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LARGEST SELECTION of undergrounds. More than 1,200 items, rare, out of print, current. For list, send $1 to: Don Donahue, Apex Novelties, PO Box 3199, Berkeley, CA 94703.

ROBERT CRUMB'S Yum Yum Book. First edition, never read condition! $38.50 shipped UPS. 14 available. Eric Sack, 201 Old York Rd., Jenkintown, PA 19046.

"YELLOW DOG" Newspaper, Issues 1-12. As N-M as 30 year old news print can be. Offers for set only considered until July 30, 1997. "Have you seen the Yellow Dog?" Richard Hunter, 115 Saddlebrook, San Antonio, TX 78245.

4241 UNDERGROUND, WANTED

I WANT to buy your rare underground comix and original underground art. Tom Woodrow, 3809 Winslow Dr., Fort Worth, TX 76109. 817-924-2455.

S. CLAY WILSON art wanted. Top dollar paid. Pages, color work, sketches, spots, B/W, etc. Call me last. 908-946-0851. jfkelly@myhost.com

WILL TRADE or pay $5 each plus postage for: Bizarre Sex #9 (2nd, 3rd, and 4th printings). Jay Kennedy, Box 1190, New York, NY 10013-1190.

4250 INDEPENDENTS, FOR SALE

SANDMAN #19 error copy, tough to find, $40 in guide, only $10 ppd. or 3 for $25 ppd. Michael Todasco, 117 Founders, Bloomingdale, IL 60108-1440.

NASTI: MONSTER Hunter #2 now on sale! See your local store or send $3 ppd. to: Schism, 19785 W. Twelve Mile, #190, Southfield, MI 48076. Enjoy!

NIGHT'S CHILDREN comics! Send $1 for catalog (redeemable with first offer.) Dealers inquiries invited. Wendy Snow-Lang, 203 Washington St. #115, Salem, MA 01970.

" PRISONOPOLIS MOVES, rocks, and keeps you wanting more!!"-Paul Dale Roberts, The Comic Club On-Line Ezine (http://www.geocities.com/hollywood/ 3362). From Mediawarp Comics (Box 14924, Minneapolis, MN 55414).

"I ENJOYED

"IF THE rest of Prisonopolis #1 is as good as the first four pages, I'm really looking forward to finishing reading this series."-Rob Walton, Eisner Award Nominee for Ragmop.

MAGIC FLUTE by Eclipse Books #1, 2 F-NM $2 plus $3 P&H. Rich Pope, 346 Hendricks Blvd., Amherst, NY 14226.

CHEV NOIR, 1 to 16, 18 to 44, Ralph Snare 1 to 26, $2 each. Eagle Collectibles, 3338 Appel Rd., Bethel Park, PA 15102, 412-831-3989.

STRANGERS IN Paradise (Vol. 1 #1) 1st P. NM $175, 2nd P. VF $20. (Vol. 2) 1st P. NM #1 $60, #2 $30, #4 $12. Doug 773-384-4676.

4250 INDEPENDENTS, FOR SALE

OVERSTREET'S FAN, Factsheet Five and Cat Yronwode can't be wrong. Sample Michael T. Desings's Army Ants for $3. Teddy Bear Press, PO Box 866, West Seneca, NY 14224-0866.

TIM VIGIL cover on "Werewolf At Large" #2 (Eternity), $10 postpaid. Multiple copies. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

BRU-HED'S GUIDE to Gettin' Girls Now! On sale at your comic shop. Hilarious political incorrectness by Pascale/Sonnett! Open up a Bru today and laugh!

HUMONGOUS MAN is coming! From Alternative Press this September! Don't miss out on the best new series this year! Take a sneak peek online: http://members.aol.com/inkpotjim/humongous.html

LOVE AND Rockets #1, original black and white, first printing (pre-Fantagraphics) NM-Mint condition, $50 postpaid. Wesley Tillander, PO Box 366, Morrow, GA 30260.

"THE SIGNED Edition" affordable authentic signed comics. JLA #1 signed by Howard Porter or Sandman #75 signed by Neil Gaiman. Includes certificte. $19.95 ppd. 413-569-5476.

RAZOR #2: Limited Edition red cover, 854/3,000 signed by Hartsoe, mint, poster attached. Send $1 for each raffle entry. R. Watts, 1208 Palm, San Luis Obispo, CA 93401.

MATT'S PICKS: Forthcoming- Armature, Amy Racecar, Bliss Alley, Darklight, Dustbin Funnies, Finder, Mr. Blank, Mage, Spirit. Happening: Bullets, Box-Office, Castle Waiting, Pakkin's, Rib, Soulwind, Wolfe and Byrd. Levin, 123 Elm, Hatfield, MA 01038.

SHI-CYBLADE #1 San Diego Con version. 2nd Witchblade appearance. $12 value. Special $7 postpaid. Serge Fidlon, 19221 Sherman Way #21, Reseda, CA 91335.

4251 INDEPENDENTS, WANTED

H-BOMB #1 from Antarctic Press wanted. Paying $10. Write Russell Whipple, 14 Dennison Ave., Whitesboro, NY 13492. E-mail magical@borg.com.

LYCRA WOMAN, First three issues and summer vacation special I'll take photocopies too. Send prices to: Chris Quan, 60 Amethyst Way, San Francisco, CA 94131.

STARCHILD WANTED (NM only). Please send asking price to: Chris Harner, 9109 Plaza Park Dr., Elk Grove, CA 95624.

DN AGENTS 3D #1 is my latest Evanier pursuit! Dana Gabbard, 3010 Wilshire Bl. #362, Los Angeles, CA 90010. Thanks to all who helped me before!

4255 VALIANT/ VOYAGER FOR SALE/ WANTED

FREE SPAWN #1 with purchase of Unity set, Mint cond., $30 ppd. Tom Millard, 310 N. Civic Dr. #202, Walnut Creek, CA 94596.

4260 WESTERNS, FOR SALE

GHOST RIDER (1967) 1 G $8, 2 VF $6, 3, 4, 5 F $3 each. $2 shipping. Scott Owens, 22240 11 Rd., Meade, KS 67864. sowens@midusa.net

4261 WESTERNS, WANTED

GENE AUTRY, Roy Rogers, Lone Ranger, Tonto, Silver, Straight Arrow, others G- to VG, paying 50% Overstreet Guide. Silvestri, 17170 Melon Ave., Fontana, CA 92336.

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FREE CATALOG 70 pages: Horror, Disney, Movie, Western, Esoteric, Sci-Fi. Send 4 32¢ stamps, $2 credit on first order: NACCA, 16 Split Rock Rd., Pittsford, NY 14534.

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MR. MYSTERY 6, Police comics 5, Crime Does Not Pay 24, Forbidden Words 30, My Love 4. Charles LaPorte, PO Box 294, Niles, MI 49120.

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CURT SWAN- Jimmy Olsen #5 (May-June 1955) page 29. Includes handwritten note from Swan to inker and Editor's blue pencil. $475 OBO. Dan 407-834-2780.

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1970'S DC covers! Especially interested in 100 pag, 52 page and 48 page issues. Paying top dollar! Alan, 24 E. Campbell Ave., Campbell, CA 95008, 408-736-2127.

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SPLASH PAGES by Dale Keown, Jae Lee, Jim Lee, Scott McDaniel, Gary Frank. Send copy to: Rob, 14091 E. Tufts Dr. #E2, Aurora, CO 80015.

LONE RANGER, Bloom County, Doonesbury, Howard the Duck, Rip Kirby, Cisco Kid. Send photocopies, price, condition to: Patrick Adzima, 5 Heather Rd., Ellington, CT 06029-3610.

CAPTAIN MARVEL pgs. from issues #26, 30, 34, Marvel feature #12. Have lots of Starlin Captain Marvel and Warlock stuff to trade or sell. Phil 408-243-8435.

GOLDEN AGE DC. Meskin's Vigilante, Johnny Quick, Wildcat, Starman, Baley's Spectre, Hourman, Mr. America. Kubert's Hawkman, Vigilante. Art, 3676 Lytle Rd., Shaker Heights, OH 44122.

PLANET OF the Apes. Nice page by Alcala or Ploog wanted, other ape art considered. Brett 719-481-4231 5-10pm MST. PO Box 681, Palmer Lake, CO 80133.

KATZENJAMMER KIDS by Knerr always wanted. Jim Lowe, 403 E. Georgia St., Tallahassee, FL 32301. Katzies on the web: http://www.geocities.com/~jimlowe

MIGHTY THOR (Marvel) art wanted. Any Thor art by all artists: Kirby, Buscema, Pollard, Simonson, et.al. Benny Gelitlo, 6010 Rixey Drive, Alexandria, VA 22303, 703-768-8431.

ANIMANIAC NURSE pages wanted. Also any Splash WB pages. 203-268-6951.

GAHAN WILSON cartoon. Reasonably priced B&W on cover Mark Bigler, 1372 Sheridan Dr., Ogden, UT 84404. 801-392-2438. markbig@aol.com

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DESPERATE COLLECTOR seeks Paul Gulacy cover art for Master of Kung-Fu #51, 55 and 64. Name your price (within reason). Eric, 900 Eagle Ave., Alameda, CA 94501.

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BRUCE TIMM original art wanted. rwadkins@flash.net

WENDY PINI original art wanted by private collector. Contact Mike Knauer, 1315 Markley St., Norristown, PA 19401-3234. E-mail: keeper@discordia.org

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WINSOR MCCAY: His Life and Art by John Canemaker. Hardcover, $30 ppd. Gary Usher, 812 Nuckolls, Glenwood, IA 51534

GRAPHIC NOVELS, hardcovers, statues, bookends, Marvel's, Marvel Masterworks, price guides, videos, horror, art books, Godzilla toys, Star Wars, and more. Empire Comics ® 716-663-6877. Charge cards welcomed!

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SANDMAN WORLDS End (HC), Marvel Masterworks 2, 7-8, 13-20. Mint, buying at $25 each. Mike, 6501 Chantilly, Sykesville, MD 21784, 410-795-5510.

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REFERENCE BOOKS on Program Schedules, Children's television, 1951-1962; Asimans Biblical Explanations. David Hissong, 17931 New Gambier Rd., Mt. Vernon, OH 43050.

ALFRED HITCHCOCK Mystery Series (Three Investigators) hardback, late 1960's. Need #1, 2, 4, 5, 7-10, 12, 15. Bennett, 8941 Westing Ct., Rural Hall, NC 27045.

WANTED: SHAGGY Dog and Other Murders by Fredric Brown. Will buy or trade for. 903-757-0520.

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ED "BIG Daddy" Roth bio wanted. Also models. 60's cartoons mags with Roth art. Send lists. Thomas Hof, PO Box 2935, St Louis, MO 63130.

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GIRL FROM U.N.C.L.E., British paperback "The Golden Boats of..." by Simon Latter. Quote price. 315-593-3454. Bill Finocchiaro, 611 Kimball Ave, Fulton, NY 13069.

GOTHIC NOVELS wanted. Popular 1960s-1970s. Will purchase for resale or trade from large supply from comics. Also wanted: Westerns, SF, Mysteries. Steve Lewis, 62 Chestnut, Newington, CT 06111.

WANTED: AVENGERS, New Avengers, Modesty Blaise paperbacks. Also, paperback movie screenplays. Joel Thingvall, 1670 Laurel #2, St. Paul, MN 55104, 612-644-9903.

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ANY DEATHLANDS fans out there? Trying to complete series. Buy and trade. U.N.C.L.E. and Doc Savage, too. Terry Collins, POB 1907, Mt. Airy, NC 27030.

4440 PULPS, FOR SALE

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HAVE LARGE group of pulps for sale, science fiction and weird tales. Send want list Greg Gleich, 4108 West 99th Place, Oak Lawn, IL 60453.

4441 PULPS, WANTED

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DOC SAVAGE March 1933 "Man of Bronze". Contact Coppo, 724 Shade Tree Dr., Austin, TX 78748.

DOC SAVAGE: Pulps, premiums, art, statues, paperbacks, radio, comics, fanzines, movie memorabilia. Write Samuel Joyner, RR 3 Box 257-B, Tarboro, NC 27886.

BLACK MASK; Dime Detective; Shadow; Spider; Gangster; all needed immed. John McMahan, 1924 S. Utica #700, Tulsa, OK 74104. 918-254-2526. Please call or write!

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MOVIE STORY magazine 1940's Fawcett $10 each. Ray Olivieri, 33 Highland Ave., West Seneca, NY 14224, 716-675-8469.

CASTLE OF Frankenstein 1, 2, 4, 8, 12, 13, 14 and 23. Eight issues, all fine only $63 postpaid. Nick Certo, 914-566-4188.

PRE-NATIONAL TV Guides 1950, 1951, 1952, 45 issues. Jim Burke, 61 Parker St., Freehold, NJ 07728.

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VAMPIRELLA MAGAZINES VF/NM #1 $225, #2 $75, #4 $45, #6-9 $40 each, #10 $17, postpaid. Bob Dipasquale, 2112 Lancelot Ln., Jacksonville, AR 72076. 501-982-6273.

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JANUARY 1967 Ebony magazine wanted with Michelle Nichols on cover. Also any Star Trek items. Contact: Rich Yanchus, 235 St. Clair, Wilkes Barre, PA 18705.

4452 SCIENCE FICTION, FOR SALE

STAR TREK Canadian cereal box set. All 13 boxes NM/M $180 postpaid. Sandra De Fazio, 70 Cody Place, Staten Island, NY 10312. E-mail: comicman@msn.com

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"YOUNG STOWAWAYS In Space" by Richard Elam, any format. Also need Vampirella PB #3. Gary Schlegelmilch, 4602 Kenwood Dr., Woodbridge, VA 22193. geschlegel@juno.com

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NEED VOLS. 4 and 15."Wash Tubbs and Capt. Easy," Flying-Buttress (softcover). John Cody, 6 Williams Rd., Lynnfield, MA 01940.

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4630 TRADING CARDS FOR SALE

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BASKETBALL 92-93 Fleer Ultra Series II $10, 92-93 Upper Deck. O'Neil 1A $8. 1B $7. Postage $4. Yanosjk, Box 931, New Hyde Park, NY 11040.

MARVEL, DC, X-Files I, SIP, Greed, Dawn, Power Rangers I, San Julien, Star Trek 30 Anniv. III, Creators Universe. Trade or sell 60% guide price. Don 718-389-2160.

X-FILES PREMIER Edition 354 card sets, $350. Boosters $2, missing singles? Send want lists: American Pie, 17801 SE 121st Pl., Renton, WA 98059.

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SETS SPIDER-MAN II $2, Wolverine 1992 $2.50, Youngblood $1, Shadowhawk $1.50, Punisher $1.50, Valiant $2. Postage $7. Yanosik, Box 931, New Hyde Park, NY 11040.

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1977 STAR Wars Series IV (green) full box. Excellent condition. $125 postpaid. Postal money order only. Charles Reagle, 600 Eaglenook Way, Osprey, FL 34229. 941-966-6816.

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PROMOS WANTED! I'll sent you 15 promos for 15 of your extra promos. Billy Shipley, RR 7 Box 50, San Antonio, TX 78264.

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RED DWARF 7, Thunderbirds, Supercar, Doctor Who, Neverwhere, Kimba, Krofft, Ark 2, Isis, Shazam, Kaiju, more! 64¢ SASE. 2604 28th #5, Santa Monica, CA 90405.

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NEW DIME-STORE soldiers 50 diff. Big 3" hand-painted metal figures. Illustrated price list $1. Historical Miniatures, Box 195, Port Richey, FL 34673.

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PREMIUM POPEYE Video "To Sea or Not to Sea" $10, singles cards available. 25¢ each. Postage included. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

OVERSTREET PRICE Guides 4-17 VG/FN for trade Silver Age or Golden Age books. Hector Laureano, PO Box 231674, Hartford, CT 06123.

COMICS FOR sale or will trade for comics or action figures. SASE for list. Rodney Morales, 204 East Shaw St., Charlotte, MI 48813-1908.

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1964 NY World's Fair items. Comics, cards, magazines, autographed comics/cards. Sell/trade. 64¢ LSASE. Jon Bolos, 328 Thomas St., Staten Island, NY 10306. 718-979-4043.

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LUNCH BOXES wanted by comic artist: Yellow Submarine, Superman, Fireball XL5, Atom Ant, more. Will buy/ generously trade. Doug Hazlewood, 309 Dunbar, Victoria, TX 77904. 512-572-8658.

DOONESBURY WANTED: Daily newspaper strips, original ard, posters, articles, etc. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@execpc.com

BAZOOKA JOE and all 1930's-1970's bubble gum comics, premium inserts, catalogues, boxes, etc. Randy Liebermann, 2820 Lee Oaks #102, Falls Church, VA 22046-7339. 703-560-5790.

CHESS PORCELAINS wanted: Statues of people playing chess. Send me a picture and asking price. Ray Alexis, 608 Emery St., Longmont, CO 80501. Thank you!

WANTED ANYTHING dealing with Lovecraft and The Cthulhu Mythos. Need certain Mythos cards, will send trades. Ed Farrell, POB 261927, San Diego, CA 92196, 619-239-2654.

CROW COLLECTABLES! Grafitti hardcover books, lithographs, convention sketches, signed prints, statues, models, Crow movie items. Will pay cash! Comicland, 9582 Hamilton, Huntington, CA 92646. 714-647-7200.

BEATLE ITEMS wanted. Dolls, toys, guitars, concert tickets, etc. Circus boy and Monkees items, also wanted. Rick Rann, Box 877, Oak Park, IL 60303.

WILLING TO trade: Our ideas, views and tirades on comics for yours. Join our unique fan forum. Michael Jacot, 606 Locke, East Tawas, MI 48730.

LEGION FAN? So am I. I'm looking for any Legion merchandise from 70's through 90's. Bill Sibley, 223 East Cottage Place, York, PA 17403.

WANTED: TRADING Partners! Have comics, action figures, toys, books, Hallmark and misc. Trade lists or send SASE. John Kaminski, 8421 Zimmerman Rd., Hamburg, NY 14075.

4661 MISCELLANEOUS, WANTED

ARTIST'S ADDRESSES, new comic collector wants address for comic book artists. Have thousand of others to trade. Stan Raugh, 4217 8th Ave., Temple, PA 19560-1805.

ATLAS' BIBLE Tales, Wolverton's Bible Story, Topix, Catholic Comics, Treasure Chest; humorous Christian comics, magazines. Harry Miller, 190 Peach Blossom Ln., Bowling Green, KY 42103.

ANY UNOPENED sports card boxes from last three years. Have large assortment comics/merchandise - trade. Paul Bocci, 53 Berkley St., Valley Stream, NY 11581. 516-791-2182.

SCHOOL YEARBOOKS: Grade, middle, junior, and/or high school. Year and school size unimportant. Autographs okay. Reavis, PO Box 11, Osawatomie, KS 66064.

SHOGUN WARRIORS, Godaikins, other Japanese robots die cast and plastic wanted. Loose or boxed. Send prices and description. A. Bialy, 508 Greenkill, Kingston, NY 12401. 914-331-8326.

BUYING BATMAN! Collector now buying anything/everything Batman related! Toys, promos, candies, etc. Foreign/USA, new/old! Anything and everything!! Jr/CBG, Box 91722, Tucson, AZ 85752.

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STAR WARS '77-'97 boxed, carded, loose, N/Mint complete new, red cards, variants, movie Luke. If it's hot we've got it! Alnbe 708-805-8825, Fax 708-423-0460 #295.

GI JOES 3-3/4" carded vehicles, mint in box, Lt. Barkle, projection 200, Batman X-Men, Star Wars. Mark, 1143 Mary Dr. Prattville, AL 36066. Send list or call 334-365-7803.

ALIEN DOLL. 1979, 20" (real McCoy) great shape, complete with clear skull, working jaw. No box, original owner, $225 firm. Bruce Reynolds 314-962-0837.

BATMAN ANIMATED MOC: Mr. Freeze $15, Two-Face $25, Croc $15, Joker $15, Bane $15, Dark Knight Collection: Knock Out Joker $90. Ryan 408-257-4860 PST.

5% OFF anything ordered through Comic Planet, toys and anime's "Traders" ad from CBG #1226. Just mention this ad. E-mail: terror@inetdirect.net

MANY NEW action figures for sale or trade. If I don't have it, I can probably get it. Katie Huddleston, 40650 Shellie Ln., Hemet, CA 92544.

C3PO, YODA original action figures, no accessories but in good shape, $20 each; also have trading cards. Brad Loften, 309 North Parkway, El Dorado, AR 71730.

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: jfgreen@msn.com, website: http://www.recycler.com/com/jfgreenmodelkits/

MEGOS MEGOS! Buying Megos, especially Heros and Apes, loose carded boxed. Cash or trade. Call Anthony Snyder 212-229-2630. Send lists, 363 W19 Apt. 3R, New York, NY 10011.

MARVEL FIGURES: (Opened blister cards), DOOM, Octopus, Surfer II, Slime Venom, extending Apocalypse, Archangel, Ch'od, Juggernaut, Professor, Magneto, $6 ea. Michael O'Hara, PO Box 651, New York, NY 10022-0006.

SPAWN TOY Club Red Angela $100, Gold Tremor $20, Gold Violator $20, all original Power Ranger Toys. Steven Pearlman, 201-857-3960, leave message.

TOYBIZ WONDER Woman, miscolored face (head made from wrong color plastic). Opened, O/W NM $10 postpaid. Nelson Corey, RR 1 Box 1474, Waymart, PA 18472-9757, 717-785-3212.

1966 CAPTAIN Action: Superman complete NM $295; Phantom $175; Batman MOC complete $500. Matt Mason MIMB (NASA box) $550; Capt. Lazer NMIB $250. CURTIS 415-637-9634.

BEANIE BABY! "Pinky the Flamingo" McDonald's premium, still in its original wrapper; $20. One left! Randall A. Golden, 5622 Whitcomb Ct., #A, Indianapolis, IN 46224.

MOBILE SUIT Gundam RX-178 MK-2 1/100 scale poseable figure by Bandai; one beam saber missing. Best offer. Mark Kuettner, 805-D Anchorage Ct., Oshkosh, WI 54901.

HE-MAN MASTERS of Universe, 18 different figures, $12 to $40 postpaid. Call or write for details. Suzanne Rogers, Box 43751, Las Vegas, NV 89116. 702-641-1919.

WHITE QUEEN (white legs) $10, same with bare legs $18. Power Flight Superman (first series animated) $8. Xena II $8. Medusa $12. 352-378-0182.

BEVERLY HILLBILLIES cut-outs (1964). Uncut Whitman book in excellent condition, $45 plus $4 postage and ins. Janice Hanks, 116 School St., Littleton, NH 03561. 603-444-5134.

COMICS BUYER'S GUIDE

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For Comics Buyer's Guide Subscribers!!!

Classifieds are a great place to advertise if you want to buy or sell comics, and now CBG subscribers can place classified word ads for **FREE!**

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4051 Small Press, Wanted
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4101 Archie, Wanted
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4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4128 Dark Horse Wanted, For Sale
4130 DC, For Sale
4131 DC, Wanted
4140 Dell/Gold Key/Whitman, For Sale
4141 Dell/Gold Key/Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor/Funny Animals, For Sale
4201 Humor/Funny Animals, Wanted
4204 Image, Wanted/For Sale
4207 Malibu, Wanted/For Sale
4210 Marvel/Timely, For Sale
4211 Marvel/Timely, Wanted
4220 Science Fiction/Horror, For Sale
4221 Science Fiction/Horror Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant/Voyager, Wanted/For Sale
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted
4400 Original Art, For Sale
4401 Original Art, Wanted
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties/Toys/Games, For Sale
4701 Novelties/Toys/Games, Wanted
4720 Video Games, For Sale
4721 Video Games, Wanted
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4900 Newspaper Strips, For Sale
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- Free classified word ads must be 25 words or less including any name, address & telephone number. Those ads running over the 25 word limit are subject to editing and/or rejection.
- Free classified ads are not transferable.

Please print and punctuate Classification #_____

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

Make sure your address is listed above exactly as you wish it to appear in the ad. When post office box number is used, we require your complete name and street address below for our files.

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State _____ Zip _____
Phone _____

Advertising deadline is Tuesday, July 8, for the Aug. 1, 1997 issue.

COMICS BUYERS GUIDE

Mail to:
COMICS BUYER'S GUIDE
Dept. CX, 700 E. State Street
Iola, WI 54990-0001

4701 NOVELTIES, TOYS, GAMES WANTED

COMIC PEP pins and Post cereal comic rings. Please send list and prices. Charles Dale, PO Box 701, Alloway, NJ 08001. Also Sunday Spirit sections.

ASTROBOY ITEMS, no comics, buy/trade. 1950's plastic space toys, take-apart puzzles, other toys considered. Mike Kister, PO Box 281, Hatboro, PA 19040. 215-672-1673, 5pm-10pm.

SUPERMAN WANTED! Buying all fantastic, unusual Superman and DC character merchandise: Toys, dolls, advertising, promotions, premiums, novelties, anything!! Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

TOY SOLDIER sets, from 1970s, comic book ads, Gold Crown, 132pc. Roman Soldiers, Revolutionary War Soldiers etc.! Ferguson, 911 N. Shartel, Oklahoma City, OK 73102.

CLOISONNE PINS wanted. Levi Market are you listening? Also Betty Boop collection, send address. Douglas Lipman, 484 5th St., San Francisco, CA 94102.

CAPT. AMERICA from Toy Biz, offered on Spider-Man Electro-Spark card. Reasonable offers only please. Michelle 770-649-7625. 514 Ashley Ct., Alpharetta, GA 30202.

MARVEL HERO toys '60's-'90's. Marvelmania, FF cars, TV and movie photos, etc. Mike Alt, 6550 S. 400 W., Berne, IN 46711. 219-334-5215.

MATT MASON, Captain Action, GI Joe, Redline Hot Wheels, Zeroids wanted. MIB/MOC or loose. Ray Kolasa, 7300 Lennox Ave. #C-4, Van Nuys, CA 91405. 818-787-8826.

4720 VIDEO GAMES FOR SALE

AVENGERS ARCADE 4-player game! New condition, extra decals. Paid $2,300; BO over $950. Delivery possible. POB 453, Perkasie, PA 18944. Phone/Fax 215-453-9983. E-mail: 75777.2744@compuserve.com

PYROSAURUS: FREE software, build and train a team of fire breathing dinosaurs! Battle teams built by other players. http:/ /www.evryware.com/pyros aurus

HEY, GENESIS owners! Updated list of 45+ games, $15 and under! CD's and 32X, $5 and under! SASE. Jason Light, Box 201, Sellersville, PA 18960.

4721 VIDEO GAMES WANTED

WANTED: ATARI 2600, 5200, 7800 games! Paying 50¢ each. Also Intellivision, Colecovision, NES, SMS. Send to: Comic Relief, 1655-134 Oak Tree Rd., Edison, NJ 08820.

4800 FANZINES, FOR SALE

JAPANESE ANIMATION fanzine. Back and current issues fo r sale. Manga, videos, translations, news, reviews, classifieds, artwork. Send SASE. Lorraine Savage, PO Box 5121, Manchester, NH 03108.

YELLOWBACK LIBRARY, for collectors of Nancy Drew, Hardys, other series. Sample issue $3. Box 36172, Des Moines, IA 50315.

RICHIE RICH fan? Little Lotta Lover? Read the Harveyville Fun Times! Send $4 for sample copy to Mark Arnold, Box 2616, Saratoga, CA 95070.

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FANZINE FANS should check out the Hamster Press web site at http://members.aol.com/vegasite/hamster.html

OLSHEVSKY MARVEL Comics Index Part 9B-Daredevil. Make an offer. Jeff Scheibe, 3302 N. 86th St., Milwaukee, WI 53222-3738. E-mail: jeffsch@execpc.com

ELFQUEST FANS. Old Lodestone fanzines, $2 each. Beat but complete. Send cash and SASE to: Enrique Leong, 117 Nixon Ave., Staten Island, NY 10304.

4900 NEWSPAPER STRIPS, FOR SALE

BIG SUNDAY comic list, $1 (refundable). I also buy Sunday comics before 1960, pulp magazines, Edgar Rice Burrough's books. Claude Held, Box 515, Buffalo, NY 14225.

PICK OUT dates. Daily and Sunday. Great Selection. 1895 to 1996. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

LARGE LIST of Sunday pages, sections, dailies, 1910-1970's, copy $1 (refundable). Always buying! Send "wantlists". Ken Mitchell, 710 Conacher Dr., Willowdale, Ontario, Canada M2M 3N6.

BIG FLAT City Web site! Funny piles of detritus littering the fringes of weekly independent comix! Check it out at: http:// www.bentonhouse.com/bigflatcity

4900 NEWSPAPER STRIPS, FOR SALE

DICK TRACY $60, Steve Canyon $50, Figments $30, Fred Basset $30, Blondie $30, Peanuts $70, The Jackson Twins $25. Newspaper proof sheets. Weeks worth on a page. Not complete runs. 1977 to 1978. Great for the collector. Pat 802-626-8364.

BULLDOG BARKS #4. Free for long 55¢ SASE. Comic strip collectors newsletter, 14 pages. Steven Kristiansen, 6201 15th NW, Suite B-583, Seattle, WA 98107.

4901 NEWSPAPER STRIPS, WANTED

NEWSPAPER STRIPS and reprints wanted and for sale. Esp. Phantom, Tarzan. SASE. Todd Goldberg, 215 Holmecrest Rd., Jenkintown, PA 19046.

KERRY DRAKE, Sundays 1949-1964 and dailies 1951-1971. Write for list of exact dates wanted. Schultz Riggs, PO Box 751, Jackson, MS 39205-0751.

APRIL FOOLS "Switch Strips". Need specific ones (or xeroxs ok). Please send strips/ prices to: Adams, 97 Willow St., Lockport, NY 14094-4856 or E-Mail: JQAIII@aol.com

WANTED: A complete set of Batman and Robin comics, from 1943 to 1946, of any Sundays. Write to: Alfred Sherman, 247 Parkview Ave., Apt. 5P, Bronxville, NY 10708-1324.

WANTED: KING Aroo Sunday strips and books, Barnaby Sunday strips and digests. Send info to Hugh Moore, 11 South Hill Dr., Essex Junction, VT 05452.

D/S BEN Friday, Bodyguard, Buz Sawyer, Captain Easy, Patsy, Scorchy Smith, Skull Valley, White Boy. Kevin Parker, PO Box 3133, Chapel Hill, NC 27515-3133. 919-929-6401.

But I Digress

From Page 82

bile," proclaim the ads. Very likely. And I'll never forget when I saw a car made in the 1950s go tooling past me one day on Northern Boulevard in Queens, and it had a sign in the back window that proudly claimed, "This *is* your father's Oldsmobile!" And you know what? It was still running fine 40 years after its manufacture and it looked a damned sight cooler than the latest models.

New is not necessarily better.

Old is not necessarily evil.

What is it about our society that automatically assumes that lack of experience is a good thing? Can we forget Ron Perelman and his cronies, marching into Marvel and stirring the same feelings in the industry that the residents of Pompeii must have felt when they noticed that Mt. Vesuvius didn't look right that morning. And Perelman boasted in interviews that his greatest strength was his ignorance of the way things had been done before. He knew nothing and therefore couldn't be bound by loyalties or the "old" way of doing things.

And, boy, Ron showed us exactly how to get the job done, didn't he?

Let me quote *Voice* Publisher Don Schneiderman, who, when presented with the notion of offering Feiffer a 75% cut, offered the following assessment to the press: "I said I had no problem with it."

Don Forst and Don Schneiderman: A couple of Dons making an offer that had to be refused. It's like a Bizarro Mafia.

Well, you know what, Don? *I* have a problem with it. *I* have a problem with Jules Feiffer being shunted aside as if his contributions meant nothing. And Saban and CBS — *I* have a problem with Bob Keeshan being shunted aside as if *his* contributions meant nothing. And *I* have a problem with comics greats being treated as if they were invisible.

It's as if what is truly important is completely out of whack. Loyalty is nonexistent. Appreciation is a joke. And the fact that to grow older is to become wiser in the ways of the world rather than more oblivious of them is a truth so simple that, like other obvious things such as "common sense," it cannot be taken for granted.

It's as if we're animals, really. The old are assessed, not on the basis of their intellect and experience, but, instead, as if they were being judged on their ability to hunt — to provide food for the pack. And if they cannot do so any more — if they cannot keep up with the pack — then the youngsters of the pack challenge them, knock them aside, banish them. Or predators catch up with them and tear them to shreds, because that's nature's way. They have nothing more to offer.

These days the predators wear fancy suits and expensive watches. They pronounce judgments based on dollars, rather than sense, and snicker and smile confidently to themselves, shunting aside those who can help them in favor of those who will do as they're told. And they are oblivious of the fact that, sooner or later, it's going to be their turn. Secure and unaware of their own mortality, they live in a fools' paradise. If their minds were open, the gentle Captain might tell them a story about how such attitudes don't pan out. Or the acerbic Feiffer could produce a cartoon that would cut to the bone.

But only their mouths are open, while their minds are closed. And those who are older and wiser and more talented than they will ever be shake their heads in disbelief at how they're not appreciated. And secure, at least, in the knowledge that — sooner or later — time gets us all.

Even the suits.

They'll learn. They'll learn. And they'll try to tell the generation following them — and the irony is that no one will listen to them, because, of course, the new guys know better.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

Wolff & Byrd, Counselors of the Macabre

By Batton Lash

HOLED UP IN THEIR VAMPIRE CLIENT'S HOME, WOLFF AND BYRD ARE HELPING HIM STAVE OFF THE HORDES OUTSIDE WHO HAVE COME FOR HIM . . . THE FEEDING FRENZY HAS ALREADY BEGUN . . .
MS. WOLFF- ARE YOU SUGGESTING THAT I PUT MYSELF AT THEIR MERCY?!
NOT AT ALL, MR. LEACH- I'M GOING TO HANDLE THAT CROWD!
WE'VE GOT NO TIME TO LOSE- THE ONES THAT BROKE INSIDE ARE BOUND TO FIND US IN THIS ROOM!
BYRD WILL STAY WITH YOU WHILE I'M OUT THERE. AND BY ALL MEANS, KEEP AWAY FROM THE WINDOW!
DON'T WORRY-I KNOW ONE SHOT IS ALL THEY WANT!
BUT WHAT CAN YOU SAY THAT WOULD SATISFY THEM? THEY'LL STALK ME DAY AND NIGHT!!
WE CAN HOLD THEM OFF FOR NOW, MR. LEACH. BUT EACH HAS A STAKE IN GETTING TO YOU FIRST . . .
WE'RE COMING TO YOU LIVE FROM THE VAMPIRE'S RESIDENCE . . .
LOOK! THE DOOR'S OPENING!
DO YOU SEE HIM?
GET A SHOT OF HIM COMING OUT!
NEXT: PRESSED CONFERENCE
© 1994 BATTON LASH 0552-4

Advertising Information

ADVERTISERS' INDEX

50's, 60's, 70's Comics 61
1,000,000 Comix 33

A
Acclaim Comics 25
Action Planet 49
Action Toys 47
Active Images 10
Aguilar, Roland 69
Alexander, David 57
Alter Ego Comics 74
Alternative Cards, Inc. 74
American Comic Book Company 46
American Distribution 23
Animation Collectible Center 48
Another Place and Time 44
Archie Comic Publishing 49
Arena Publishing Inc. 74
Artist's Choice 66
Atlanta Comics Expo 21
Avalon Comics 77
Awesome Entertainment 2

B
Bags Unlimited 83
BEA 48
Big Apple Conventions Inc. 46, 47
Bill Cole Enterprise 3
Birkel, Jeff 44
Bongo Comics 49
Books Nippan 49
Brenner Printing Co. 17
Brian Wallos & Co. 59
Bud Plant Comic Art 44
Bulldog Collectibles 46
Byrnes, Jerome 68

C
Caliber Comics 50
Capitol Comics & Cards 48
Carpenter, Phil 68
Castaway Comics 70
Central Park Media 13
Chaos! Comics 14
Chow, Anson 71
Christie's East 69
Circ Promotions-KP 59
Classic Collectibles 46
Claypool Comics 49
Cohen, Mark 22
Comer, Bruce 69
Comic Con International 44
Comic Connection 53
Comic Conservation 15
Comic Heaven 27
Comics Buyer's Guide 46, 48, 49, 50, 53, 61, 70, 71, 73, 74, 79, 81
Continental Comics 72
Cosmic Comix Inc 46
Crazy Ed's Comics 45
Crusade Entertainment 49
Crystal Palace 48

D
Dark Adventure 42, 43
Dark Angel Productions 49
Dark Horse Comics 49
DC Comics 7
Diamond Comic Distributors 5, 84
Diamond International Gallery 53, 74, 75, 76
Dirt Cheap Collectibles 45
Discount Comics 44
Djuren, Clarence 67
Dolgoff, Gary 45
Dyroff, Paul 45

E
Eclipse Paper Conservation 70
El Dorado Comics 45
Eschenberg, Conrad 37, 76
Essoe, Gabe 47
Eugenus 49
Exciting Times 51
Executive Collectibles Gal. 26

F
Famous Faces & Funnies 44
Fantasy Distribution 39
Fantasy Illustrated 45
Flynn, David 67
Fornesi, Brian 68
Four Color Images 26

G
Gasaway, Brannon 69
Gemstone Publishing 19
Gerber Publishing 11
Giles B.T. & W.D. 69
Golden Memories 67
Gordon, Oliver 68
Graphic Collectibles 47, 48, 78
Graphitti Designs 12

H
Haack, James 44
Harper, Jeff 67
Hauser, John 48
Heroes Aren't Hard To Find 46
Hertzberg, Will 72
Hot Comics & Collectibles 68
House Of Cards 67

I
Independence Comics 47

J
J & S Comics 41
J-R Comics 44
Jack, Glen 67
James, Reeves 74

K
Kansas City Comics & Toy Shop 45
Koch, Joe 55
Koplow Games, Inc. 71
KP Book Promo 29, 36, 58
Kronfeld's 44
Kryssing, Ray 74

L
Landivar, Richard 45
Larry's Comic Book 61
Legion Chronicles Inc. 49
Leigh, Robert 47
Lobito Publishing Group 22
Los Angeles Comic Book Show 47
Lost Dutchman 45
Lowenherz, Mark 71
Luong, Michael 46

M
M & M Comic Service 22
Machcinski, Nick 67
Mack, Steve 47
Manga Entertainment Co. Inc. 50
Merrill, Mike 67
Metropolis Collectibles 57
Miami Mike 46
Moe, Roger 71
Moore, John 44
More Fun Conventions 46
Morgan Publishing 49
Motor City Comic Con. 44
Moy, Albert 77

N
NBM Publishing Company 18, 50
Neet-O-Rama 22
Neverwhere Den, The 47
New England Comics 49
No Mercy Comics 49
Norwich Comic Connection 68
Nostalgic Investments 48
Numbskull Press 70

O
O'Kennon, Hugh 71
Old Forest Press Inc 45

P
Pacific Comic Exchange 46
Paperman 72
Parson, Jr., Daniel 16
Paul & Judy's 70
Phil's Comic Shoppe 68
Pioneer Entertainment USA 50
Potomac Distribution 66
Pout Mouse Productions 49
Prevatte, Mark 44

Q
Quantum Comics 45
Queen City Bookstore 48

R
Re-Visionary Press 70
Redbeard's Book Den 47
Reel Art 51
Rob's Comics 46, 67
Rogers Brent 71
Russo Stephen 48

S
Schommer, Gary 45
Semowich, Richard 57
Showcase New England 59
Sierra Restoration Services 68
Sincere Comics 77
Sirius Entertainment 50
Slusser, Gary 46
SMRC Comics 51
Something Weird Video 44
Spector Philip 69
Spencer, Ken 69
SQ Productions 49
Stein Tom 44, 45
Storms, Robert 70
Studio Daedalus 78
Sundragon Comics 49
Syco Distribution 8

T
Terry's Comics 69
Tillander Wesley 68
Tomorrow's Treasures 51
TRH Gallery 77
Tri-State Original Art 77

U
Universal Collectibles, Inc. 35
Upchurch, William 71

V
Vincent's Collectibles 45
Viz Communications 9

W
Warp Graphics 49
Westfield Company 47
Whiz Bang Comics 70
Wonder Con 48

Y
Yee, Harley 44

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K. P.O. BOX ADS are allowed, but the permanent home address, phone number and place of business of the advertiser must be filed with the publisher before advertisements may be printed.

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M. ADVERTISING AGENCIES: There are no agency discounts.

N. CAMERA READY display ads qualify for a 15% discount. Copy must be ready for camera without additional paste-up or film work required. No charge for reproductions, enlargements or mail response key change. Classified Display, Comics Trader, Collector's Showcase and classified word ads do not qualify for the camera ready discount.

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P. PRE-PRINTED INSERTS are available in Comics Buyer's Guide. Inquire for additional information and technical specifications.

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SEND ADS AND PAYMENT TO:
COMICS BUYER'S GUIDE
Advertising
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Iola, Wisconsin 54990
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FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)

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AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues., June 10, 1997	1233	July 4, 1997	Mon., June 30, 1997	1236	July 25, 1997
Tues., June 17, 1997	1234	July 11, 1997	Tues., July 8, 1997	1237	August 1, 1997
Tues., June 24, 1997	1235	July 18, 1997	Tues., July 15, 1997	1238	August 8, 1997

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. 2 col. x 2-5/8" (4-7/8" x 2-5/8")	$97.00	$95.00	$93.00	$89.00	$81.00
B. 2 col. x 5-3/8" (4-7/8" x 5-3/8") or 4 col. x 2-5/8" (10" x 2-5/8")	$184.00	$180.00	$177.00	$169.00	$155.00
	$184.00	$180.00	$177.00	$169.00	$155.00
C. 2 col. x 11" (4-7/8" x 11") or 4 col. x 5-3/8" (10" x 5-3/8")	$286.00	$280.00	$275.00	$263.00	$240.00
	$286.00	$280.00	$275.00	$263.00	$240.00
D. 4 col. x 11" (10" x 11")	$515.00	$505.00	$494.00	$474.00	$433.00

CLASSIFIED DISPLAY

(Cost per ad: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. 1 col. x 1" (2-1/4" x 1")	$19.00	$18.50	$18.00	$17.00	$16.00
2. 1 col. x 2" (2-1/4" x 2")	$28.00	$27.50	$27.00	$26.00	$24.00
3. 1 col. x 3" (2-1/4" x 3")	$36.00	$35.00	$34.50	$33.00	$30.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 35¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

Cost per ad per issue: ads must run consecutively to earn contract discounts

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$29.00	$28.00	$27.00	$26.00	$24.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$40.00	$39.00	$38.00	$36.00	$33.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$108.00	$106.00	$104.00	$99.00	$90.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.

Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or Discover credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

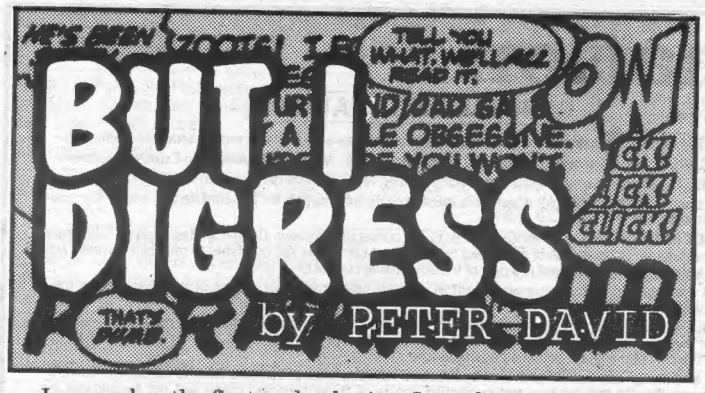
BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). _____



I remember the first and only time I saw him in person.

It was at the earliest point in my career — indeed, it was before I even *had* a career. At the time I was still considering the notion of trying to break into news writing. Obviously, it was long before I wound up with a career in fiction (although some reporters produce work which clearly falls into the category of fiction). And I'd had a job interview at CBS-News. The job basically involved transcribing news broadcasts into hard copy. Someone's got to do it, after all; you didn't think that those transcriptions they're always telling you that you can send away for write themselves, did you?

It was described to me as "entry level," but, as I asked around, it seemed to me that a more appropriate description was "dead end." It simply wasn't something I could see going anywhere. I'd pretty much made up my mind that I wasn't interested in it — which worked out fine, because as it happened, it wasn't offered to me.

But I remember standing in the lobby, looking at some picture on the wall. My back was to the receptionist. And I heard her say, "Good night, Mr. Keeshan."

And a voice as familiar to me as that of my own parents said, "Good night."

I turned, and there he was: The Captain. *The* Captain.

When Bob Keeshan was 28 years old, back in October 1955, and just embarking on a series that would run nearly three decades, he had to wear make-up and a wig to put across the character of an avuncular, slightly befuddled, out-of-the-loop caretaker by the name of Captain Kangaroo.

Not any more. He stood not three feet away from me and he looked exactly as he always had. Life imitated art.

I couldn't say anything. My jaw was frozen. I just stared with what was no doubt an extremely doofy expression. What could I say?

"Pleasure to meet you?"

"I watched you every day when I was a kid?"

"Thanks for reading me all those great stories?"

"What's Mr. Moose really like?"

"What was the deal with Mr. Greenjeans, anyway, and was there a Mrs. Greenjeans?"

None of it. Just the tongue-tied, doofy expression.

And he looked at me and smiled gently, as he had always done when he looked straight at me through the TV screen, and I had a feeling that he knew everything that was going through my head. He probably got it all the time.

He said, "Hi there."

I nodded slightly and managed to articulate, "Hi."

And then he was gone.

And now he's gone again. Because Saban Entertainment — an outfit which fired three actors from the *Power Rangers* (whose likenesses were showing up on toys and dolls generating millions in revenue) because the actors asked to be paid (get this) scale, as opposed to the below-scale wages they were earning — Saban Entertainment is producing 26 half-hour episodes of the show. One that will "contemporize the show and give it the sense and the look of a kids' show in the '90s," according to spokesman Barry Stagg.

Gee, Barry, which kid's show would that be? *Reboot*? *Barney*? *The Real Adventures of Jonny Quest*? *The Magic School Bus*? Wow, how about those hip, contemporary shows like *Bananas in Pajamas* or *Shining Time Station*? No, no, "It will be interactive, computer-related, high-tech with an MTV-style approach," said Stagg.

No, Stagg. We have computers for that. We have MTV for that. What we had *The Captain* for was an oasis of quiet, of silliness, of, well, doofiness.

Saban blew off Bob Keeshan. Keeshan told the *New York Daily News*, "I didn't think, and I still don't think, they understand what this property is. They're finding a Captain for the '90s, but The Captain was cool because he *wasn't* hip. They don't know that. They can't grasp that," and went on to say, "The Captain made it because he talked to the minds and hearts of children. This is what made it great. This is what 200 million Americans remember of The Captain — I really think they believe that kids are different today than they were in the '60s or '70s. That's nonsense. They're still the same, still asking the same questions: 'Who am I?' 'Am I loved?' 'What does the future hold for me?' "

Oh, Saban offered him a title of "Executive Producer" but balked when Keeshan said he was going to want to have the *power* of, well, executive producer. He wanted creative veto, the ability to say, "This piece of material is not appropriate to this audience and we'll have to do it another way." And Saban told him to forget it. Of course, forget it. After all, what would Bob Keeshan know about children? About kid's programming? About the character?

Stagg said, "We are making every effort to produce a quality series for kids which embodies the spirit, the tone, and the respect for kids of the original."

But why call it *Captain Kangaroo*, Barry? It ain't him. No matter how sweet a guy the new "Captain" may be or talented or charming, he ain't Captain Kangaroo. The name will have no meaning to kids today, and the parents to whom it *does* have meaning will just look at him and say, "But that's not *The* Captain."

What's next, I wonder? Is Diver Dan going to make it with the mermaid?

One could argue that that is simply the way of corporations. The way of heartlessness: the tendency to consider everyone and everything eminently disposable.

I think it comes from the fundamental arrogance of youth and the refusal to believe that anyone who is old can be vital or contributive. That and simple lack of gratitude. Keeshan's character helped put children's programming on the map. He created the franchise exploited by Saban now and CBS in the past, and neither of them gives a damn. I mean, Oct. 23, 1995, was the 40-year anniversary of The Captain's first broadcast. Where was CBS? Where was the retrospective? Where was one lousy prime-time special? A week of special programming? *Something*? *Anything*?

Nope. Dead silence from CBS. Why should it care? What's Bob Keeshan done for it lately? What has it asked him to do?

It's similar to the recent act perpetrated by *The Village Voice*. Jules Feiffer made his debut in *The Voice* nearly a year after Captain Kangaroo first showed up, jingling the keys to the Treasure House. For 40 years, Feiffer defined *The Voice*. He was *The Voice*, the single most identifiable aspect of the paper, and the years have done nothing to diminish his skill or bite.

And what did *The Voice* do to show its appreciation? How did it handle its mainstay? It offered him a 75% pay cut.

Let me say that again.

They offered him a 75% pay cut.

One more time, just in case you still can't quite believe it: 40-year veteran. Pulitzer Prize winner in 1986. The voice of *The Voice*. Hey, Jules: That dollar we gave you last week? Twenty-five cents now. Take it or leave it.

He left it. That is not a shock.

What is shocking is that such an insult was offered in the first place. What is shocking is that the management of *The Voice* held Feiffer in such contempt that they dared to suggest it and act as if it were something other than a slap in the face.

The obvious question becomes, of course, what were they going to do with the money they wanted to take away from Feiffer? Well, according to *Voice* Editor Don Forst, they're planning to use the salary to hire new cartoonists. Read: young cartoonists. After all, if you guys at *The Voice* want someone with a track record, with a name, with clout, with experience, why — *There's always Jules Feiffer, you clods!* So it's not too much of a stretch to suppose that they're going to go for young, new, hot talent at the expense of the old.

It is a pernicious world that we live in. An insane world.

How in God's name can people be biased against their seniors? Prejudice comes from one group despising another group, but old age is across the board. White man hates black man, Jewish man hates Arab man, and vice versa — but they're all hoping to be *old* men (grumpy or not). The baseless stupidity of prejudice is bad enough, but this is stupidity squared.

I think of comic-book conventions where people who are the true pioneers of the industry sit at tables, ignored by the vast majority of the fans. No interest in them whatsoever. While fans lionize the writers and artists who have done the latest rehashing and rethinking of characters (which will likely be tossed onto the scrap heap within a few years anyway, when the new flavor-of-the-month comes along with *his* definitive version), those who actually created or shaped those characters and made them into the icons that fire the imagination to this day — those creators: Well, you can hear crickets chirping in front of their tables.

It could be argued that fans of today don't care about creators of yesterday. Fair enough.

But they *should* care. They should make it a point of caring. When I was first getting into comics, I read everything I could about the history of the medium. I read *Steranko's History of Comics*, two humongous volumes (humongous more in the physical dimensions than anything; they were oversized tabloids) with more promised that never materialized. I read *The Great Comic Book Heroes* by — guess who? — Jules Feiffer.

But instead, in our society, it's out with the old, in with the new. "This isn't your father's Oldsmo-

(Continues on Page 80)

JUGGLING Multiple Titles

Brent Frankenhoff
CBG Associate Editor

Getting a batch of Gladstone comics every so often has become a real treat for me. In addition to the Carl Barks reprints, I've been treated to the work of William Van Horn, Pat Block, and Don Rosa over the past few years. However, it is the work of Rosa that has that little something extra that sets his work slightly above the others.

Rosa often uses a throwaway device or setting or reference that Barks once made in an Uncle Scrooge or Donald Duck story as the impetus for his story, and many Barksian references are subtly sprinkled in each tale.

Rosa's latest serial appears in *Walt Disney's Comics & Stories* #612 and 613. In "The Incredible Shrinking Tightwad" Scrooge and Donald are accidentally bathed in the rays of "The Atom Subtractor," a miniaturization unit that progressively makes them smaller and smaller until they're marooned in the midst of the money bin, just as The Beagle Boys arrive to take advantage of the situation. Rosa does an excellent job of portraying the Beagles as the bunglers they are. This two-parter was so good that I dropped everything to read the second part the moment I received it. If you're not reading *WDC&S*, you should be, especially for stories like this.

(*Walt Disney's Comics & Stories*, Gladstone, prestige format, $6.95.)

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REGULAR MARVEL 7-1/8 x 10-3/8
Fits 1962 - 1972 Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.25	5.50	8.20
500	18.80	23.30	34.65
1000	27.60	32.75	57.90
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PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8
Fits 1950 - 1962 Comics

	2 Mil	3 Mil
100	4.70	6.00
500	19.25	23.85
1000	34.45	39.90
5000	154.30	183.80
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8
Fits Pre-1950 Comics

	2 Mil	3 Mil
100	5.00	6.75
500	19.55	27.10
1000	35.40	46.30
5000	165.00	214.30
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.00	8.15	7.75	9.00
500	27.50	29.60	30.20	32.40
1000	42.60	48.55	46.80	53.50
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 11-1/4 x 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.45	6.10	5.40	6.90
100	8.40	9.00	9.20	11.00
500	36.40	40.65	40.20	48.45
1000	58.00	75.30	66.45	86.40
PCode:	SLMR2	SLMR3	SLMLC2	SLMLC3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE 14-1/4 x 19	
	2 Mil	3 Mil	2 Mil	3 Mil
50	8.10	10.10	8.90	11.25
100	12.00	14.95	13.15	16.45
500	45.65	58.50	50.25	64.35
1000	86.70	111.10	95.40	122.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR 10-1/2 x 19	LARGE 11-1/2 x 19
	3 Mil	3 Mil
100	12.50	13.80
500	48.00	53.30
1000	91.15	101.35
PCode:	SOAS	SOAL

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Holds 12-14 Comics

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25	14.75
50	25.10
100	40.20
250	82.70 +Frt

Prod. Code MCOM14
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- ECONOMY - .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- INTERMEDIATE - .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- SUPERIOR - .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28N	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40N	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.80	5.20	8.00	28.25	52.20
	KAF28R	INTERMEDIATE	0.028	5.75	10.25	16.00	64.70	114.10
	KAF40R	SUPERIOR	0.040	10.00	18.55	32.35	140.50	244.45
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.45	5.40	8.50	34.40	58.30
	KAF28DSA	INTERMEDIATE	0.028	6.90	10.90	16.90	68.80	120.95
	KAF40DSA	SUPERIOR	0.040	10.70	18.80	35.60	149.05	259.10
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.70	5.75	9.00	36.15	61.70
	KAF28GA	INTERMEDIATE	0.028	7.40	11.40	17.95	72.30	127.80
	KAF40GA	SUPERIOR	0.040	11.50	20.90	36.40	157.95	274.70

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

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7-3/4 x 4-3/4 x 15
Holds 20 3/4" wide paperbacks

2	8.80
5	18.80
10	32.65
25	64.70
50	112.95 +Frt
100	157.20 +Frt

Prod. Code XP20

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9 x 11-1/2 x 15
Holds up to 150 magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	10.05
5	23.00
25	83.85
50	151.25
100	222.50 +Frt

Prod. Code XMAG150

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11-1/2 x 14-3/4 x 15-3/4!
Holds 60 - 65 Life Magazines

2	11.00
5	23.90
25	89.85
50	156.90
100	228.15 +Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15
Holds up to 200 Comics

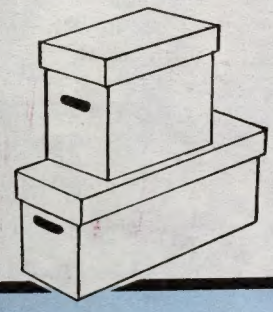
2	9.10
5	20.45
10	31.70
25	65.50
50	85.60 +Frt
100	159.70 +Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26
Holds up to 300 Comics

2	10.90
5	24.80
10	46.80
25	103.30
50	137.35 +Frt
100	233.90 +Frt

Prod. Code XLC300



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Lurking in the darkness of the catalog, you'll find:

- Photo covers of both movies, featuring George Clooney as Batman and Michael Jai White as Spawn!
- A grim 'n' gritty collection of comics and trade paperbacks from DC and Image!
- An exclusive look at upcoming *Batman & Robin* merchandise!
- A special preview of scenes from *Spawn: The Movie*!
- Everything you need to show the world that you're the ultimate Bat-fan or Spawn-head!

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PREVIEWS Specialty Catalogs

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